TED TURNER TO START MUSIC VIDEO NETWORK OCT. 25
CAPITOL PREPARES FOR FALL RELEASE OF TEACHERS SOUNDTRACK
MANUFACTURERS ENTHUSIASTIC AFTER 1984 VISA CONVENTION
CASH BOX DEBUTS COMPACT DISC CHART, EXPANDS 12" SINGLE CHART
GROWING WITH THE INDUSTRY (Ed.)

Corey Hart
In 1978, CASH BOX published the most comprehensive and authoritative Country Music Special in the history of the industry—and each year our special has been the most highly acclaimed.

THE BEST IS YET TO COME!

This year, in step with Country Music’s spectacular impact on film, television, films and records, CASH BOX presents the ultimate salute to "Music Week"

COUNTRY MUSIC 1984.
A stunning tribute to the artists, labels, publishers, Out West and of course, songs that are making history in Nashville.

COUNTRY MUSIC 1984 is the perfect vehicle for your advertising message.
Reserve your space now for bonus distribution at COUNTRY MUSIC WEEK in Nashville October 8-13.

Advertising Deadline: September 28
Issue Date: October 13

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EDITORIAL

Growing With The Industry

As new product configurations enter the always expanding consumer market, it is important to initially monitor and scrutinize before embracing such new arrivals as "standards." The Compact Disc and the 12" single are two important products that we at Cash Box have monitored since their introduction and subsequent popularity. The time is right to welcome these configurations as "standards" in the industry and realize what commercial value they hold.

Cash Box is proud to debut the first comprehensive Compact Disc chart as well as an expanded 12" single chart designed to help all facets of the industry examine these relatively new mass appeal configurations.

This is only the beginning. In the next few weeks and months Cash Box will be adding new charts and expanding others. Our editorial will continue to expand in the areas of film soundtracks, video and independent labels. This is an exciting period in the music business and we remain true to our commitment to provide the best possible coverage of the many new developments in this industry.

ON THE COVER

At the age of 22, EMI/America recording artist Corey Hart could hardly be considered an industry veteran despite the maturity and intelligence displayed on his debut LP, "First Offense." His first single, "Sunglasses At Night" continues to rocket up the Cash Box pop singles charts as the LP jumps nine places this week to #44 with a bullet.

Currently on tour with Rick Springfield, Hart's charisma and alternately gritty/smooth vocal work has endeared him to many new fans around the country. With radio embracing his first single, the prospect of Corey Hart's brand of melodic rock continuing to prosper at the retail level seems extremely good. As the single and the album continue to bullet up the charts it becomes more apparent than ever that the public has only begun to feel the impact of Corey Hart's "First Offense."

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SINGLES

BLUE JEAN — David Bowie — EMI America

ALBUMS

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NUMBER ONES

MISSING YOU
John Waite
EMI America

WHAT'S LOVE GOT TO DO WITH IT
Tina Turner
Capitol

COUNTRY SINGLE

YOU'RE GETTIN' TO ME
Jim Glaser

Noble Vision

JAZZ

ACCESS ALL AREAS
Spyro Gyra
MCA

COMPACT DISC

PURPLE RAIN
Prince
Warner Bros.

12" SINGLE

THE GLAMOROUS LIFE
Sheila E.
Warner Bros.

POP ALBUM

PURPLE RAIN
Prince
Warner Bros.

B/C ALBUM

PURPLE RAIN
Prince
Warner Bros.

COUNTRY ALBUM

RIGHT OR WRONG
George Strait
MCA

MUSIC VIDEO

MISSING YOU
John Waite
EMI America
Musical Diversity Remains Key To Mancini Touch
by Peter Holden

LOS ANGELES — From the days when he wrote with an impressive lineup of talent and performed with a range of eclectic styles, Peter Gunn and Pink Panther and later with the Columbus theme and Re- mington Steele to his latest projects with Luciano Pavarotti and James Galway, Henry Mancini has constantly been learning and expanding. As composer-arranger-producer Mancini explains it, "I don't want another hit, but a thing that works to do work, but they do seem to keep popping up."

And with good reason. The composer of many classic songs, film scores and television scores, Mancini has been honored with 16 Academy Award nominations and four Oscars along with 20 Grammys and seven Gold albums. But the project foremost in Mancini's mind when Cash Box spoke with him was his newest soundtrack, the controversial "Mamma," as performed by Luciano Pavarotti and Mancini. "I think we were just a couple of years ago. We thought it would be a good idea, as did the record company."

"What came out was really what I feel to be the truth of that kind of music. I knew almost all of those songs from my youth, and they have all been performed by Caruso, DeStefano and others — they are the modern Italian classics. When we go to a night club in Italy you always hear music and street people perform it. It's simple and direct, and that is what's happening with Pavarotti's amazing voice. The trick is to let the voice sing. You know where your place is — when it's time to come forward, you come forward and then you go back."

Recorded with an orchestra of more than 50 in Geneva, Switzerland, Mancini also noted, "Because I knew the songs so well, it was really a labor of love. I really felt I did it in my own way."

"It's kind of fun because the album is like a 'What's New' of Italian songs!"

This reference to Linda Ronstadt and longtime cohort Nelson Riddle's album of American standards brought up the notion of the rediscovery of such classic music and the way that an arranger must treat such well-known songs. "Those classic pieces of music take a certain style. There is an invisible line and if you step over that line, people immediately know that it is phony. In the case of the Italian songs, I took almost a classical approach. It is as if you are doing a new approach to an aria; there's only so much you should do."

(continued on page 18)

Manufacturers Enthusiastic About 1984 VSDA Convention
by Gregory Dobrin

LOS ANGELES — This year's Video Software Dealers Association convention, held in Las Vegas, turned out not only to be the largest in the convention's three-year history, but it also turned out to be the best. The unprecedented number of attendees (estimated at well over the expected 2,000) included more manufacturers and retailers than ever before, along with an impressive number of distributors. The excitement level was high, and industry insiders were quick to note the amount of enthusiasm generated not only by the level of turnout, but by the quality of face-to-face addresses in workshops and seminars.

Exhibition space at the convention was filled to the limits with large, and one might say, visually dazzling displays, particularly in the Grand Ballroom of the MGM, the largest of the two exhibition areas. Major studios such as MGM/UA and MCA Home Video, not to mention Paramount, CBS/Fox and RCA/Columbia, home video shows that had impressively streamlined exhibits with eye catching product displays. This was not the exception to the general rule however. Most, if not all of the manufacturers put their best foot forward (if not their best looking foot, as in the case of USA Home Video, whose product push included the appearance of Bo Derek peddling her Bolerio videocassette).

Feedback from the manufacturers was extremely positive to this convention. Considering the conventional notion of the size of the convention provided what several companies' heads described as the most successful platform the industry has yet seen. "It got real 'real' this year," quipped Pacific Arts Video Records president David Bean, who characterized 1984 as a "turnaround year." Bean noted the surprising number of participants, especially that of record labels, people buying "big screen" products, and, of course, the usual cadre of distributors. Press representation was another facet Bean mentioned, with TV Guide listed among those covers.

"It wasn't just a manufacturers show for retailers," remarked Prism Entertainment president Barry Collier, who said that one of the aspects that differed over last year was the more active role taken on the part of distributors of video. "The distributors (continued on page 18)
TIL TUESDAY SIGNS FOR SUNDAY, MONDAY AND ALWAYS — Epic recording artists ‘Til Tuesday, who will record their debut LP in October, have signed an exclusive worldwide co-publishing agreement between their ‘Til Tunes Associates and Intersong Music Group-USA. Pictured at the signing party are (from left, seated): ‘Til Tuesday members Robert Holmes, Alene Mann, Michael Haasman, Joey Pesco; (standing): manager Tom Barbosa, Chappell/Intersong president Irwin Z. Robinson, manager Randall Barbosa, director of talent acquisitions for Epic Records Dick Wingate and the group’s attorney Jay Bergen.

BUSINESS NOTES

RIAA/Video Award Criteria Changed

NEW YORK — The RIAA, in an effort to “reflect the increased consumer purchases of prerecorded video cassettes and videodiscs,” has increased the number of units a cassette or disc must sell before it’s eligible for a Gold or Platinum Award. The new minimum sales requirement, net after returns, in either or both formats on the RIAA’s chart, is 500,000 copies. This increases the list price for a Gold Award; double for a Platinum Award. The previous requirement was half the above totals for each respective award. The change will take place beginning with all certification audits initiated on or after Oct. 1, irrespective of program release dates.

NARAS/NY To Present A&R Awards

NEW YORK — The N.Y. chapter of NARAS (the National Association of Recording Arts & Sciences) will present its first annual A&R/Producers Honor Roll of Fame plaques, Oct. 3, to Mitt Gabler, Phil Ramone, Thomas Z. Shepard, and, posthumously, Fred Gaither and Jack Kapp. The awards, according to N.Y. chapter president Russ Sanjeck, whose idea they were, are to honor “the men and women whose job it is to discover and record talent. They have influenced the art of this nation and the world, and have helped shape our industry. It is our intention here in New York to recognize the contribution these unique people have made to the culture and economy of music in New York.”

Songwriter Arthur Schwartz Dies

NEW YORK — Arthur Schwartz, who composed such standard songs as “That’s Entertainment,” “Dancing In The Dark,” “Alone Together,” “I Guess I’ll Have To Change My Plan” and “You And The Night And The Music,” died Sept. 4 in Pennsylvania at the age of 83. Arthur Schwartz also wrote his first songs for the musical theatre in 1926. Between then and 1983, when his last show, Jennie, was produced, Schwartz collaborated with such lyricists as Ira Gershwin, Johnny Mercer, Oscar Hammerstein II, Frank Loesser, Dorothy Fields, Leo Robin and, most notably, with his longtime partner Howard Dietz, on such productions as The Little Show, The Band Wagon, At Home Abroad, Inside USA, By The Beautiful Sea and Tho Gay Life.

Schwartz joined ASCAP in 1930 and, from 1959, served on its board of directors. ASCAP president Hal David said, “He was one of the sharpest minds in our business — a true giant — whose contributions will be missed, but whose music, happily, will stay with us.”

He is survived by his wife, Mary, and his two sons, Jonathan and Paul.

EXECUTIVES ON THE MOVE

Betancourt Appointed — John Betancourt has been appointed senior vice president, promotion at PolyGram Records. In his new position, Betancourt will head up PolyGram Records’ entire radio promotion department. Betancourt, a 21-year veteran of promotion and marketing at RCA Records, worked for that label since his graduation from college in 1974. John Betancourt’s elevation to senior vice president and promotion marketing, west coast, Columbia Records. Johnson will be responsible for the planning and execution of marketing programs for selected west coast Columbia artists. Johnson has been with CBS as a local promotion manager, Chappell/Intersong Records, the A&M Records unit of PolyGram from 1981-1986 and Music Man of the Year for 1982 and has been involved in extensive regional promotional responsibilities since that time.

Stephens Appointed — Warren Stevens has been appointed vice president, management information systems, CBS Records. Stephens will be responsible for all MIS efforts within the CBS Records Division. He is located at 810 Seventh Ave., in New York, and has served as senior vice president of the company’s systems, CBS Records, since 1983. He joined CBS Records as manager, marketing systems, in 1979, and was named director, Systems Assurance and Technical Support Administration, in 1981.

Hoffer Appointed — John T. Hoffer has been appointed vice president, operations research, Columbia House Division, CBS/Records Group. In this position, Hoffer will direct the management sciences, credit and collections and New York systems departments. He will be responsible for the identification and analysis of customer segmentation programs, the development and refinement of credit and collections policies and for providing management information systems support to Columbia House Division departments.

Campbell Named — W. Patrick Campbell has been named president of RCA/Columbia Pictures International Video, effective September 1. Campbell comes to the chief executive post at the joint venture, which distributes primarily RCA-owned video programming throughout the world other than the United States and Canada, after six years with Norreco, the consumer products division of North American Philips Corp. He served there as vice president and general manager of the appliance division as well as a member of the office of the president.

Moss Named — John L. Moss has been appointed to the MMI staff as international sales manager. MMI is the exclusive worldwide representative of All Europe Radio, Laser Discs, a new medium which broadcasts from the home! MVM Communications, and Foreign Broadcast Information Service, an international off-air service that monitors international waters off the coast of the UK and reaches more than nine countries in NW Europe. Moss comes to MMI from Information et Publicite/New York, Paris, where he launched the start-up of their North American office and has been their general manager. His former background includes; positions as national account executive with CBS Radio Networks and CBS Radio. Moss is a native of Larchmont, New York, and a graduate of Pace University.

DiBuono Rejoined — Joe DiBuono has rejoined United Media as the company’s vice president of corporate marketing. DiBuono will be responsible for coordinating all marketing, public relations and advertising for Unitef’s New York, L.A. and Pittsburgh divisions.

Mascolo Named — Ed Masculo has been promoted to the position of division vice president, Contemporary Promotion, RCA Records. Masculo was named RCA’s director, national promotion in March and kept offices in New York, Los Angeles and Chicago. In his new position, Masculo will head the promotion office in New York and will also coordinate promotion efforts for the company’s other New York offices. He has been with RCA Records since 1978.

Lipuma To New York — Tommy Lipuma, vice president of A&R and progressive music for Warner Bros. Records, has relocated from the company’s Burbank headquarters to its New York offices, it was announced recently. Lipuma will continue in his present capacities in New York, which include the signing and producing of a wide variety of artists for the label.

Landau Appointed — The United Media network has named David Landau vice president/sales. In his new position, Landau will oversee the sales activities of the company’s three sales bases in New York, Los Angeles and Chicago. Working out of the New York office.

Lippman Named — Sam Lipman has been appointed director of operations of the Consumer Electronics Shows (CES). Lippman comes to the CES from the American Federation of Information Processing Societies, Inc. (AFIPS), where for the past few and a half years he has served as operations manager for the National Computer Conference (NCC) and the Office Automation Conference (OAC). Prior to that, he spent three years in Chicago and New York with United Exhibition Service Company, a major general contractor to trade shows and conventions.

Maxey Appointed — Bob Maxey, formerly with Rowe-Moss has been appointed to the position of division manager of the Denver Division of Mountain Coin Machine Distributors.

Muntz Appointed — Andrew S. Muntz has been named eastern regional manager for Sony Professional Audio Division. Muntz will coordinate sales to the broadcast and OEM markets.

Boland Appointed — joye C. Boland has joined Arbitron Ratings Company as assistant to the general counsel. Boland has just graduated from Fordham University, School of Law, New York City, where she earned her Doctor of Law degree.

Styne Appointed — Ed Malandra has been appointed to the staff of Chicago’s Styne Communications. Malandra’s duties will be to supervise specialty department managers and to establish and promote Styne’s to its ABC sales team in Chicago. Styne is a graduate of Blair Television’s Chicago-based Sales Associate Training Program. Upon completion of the program in April 1982, she was assigned to an account executive position with ABC’s News and Sports operations.

Lee Appointed — Richard Lee has been named national product and systems manager for Sony Professional Audio Division. Lee will be responsible for professional audio product and systems planning and will interface with Sony factories in the U.S. and Japan. He also will conduct market research into the needs of both the recording and broadcast industries.

T-I-C-K-E-R-T-A-P-E

NEW YORK — The Georgia Music Festival will be a “celebration of Georgia’s music — past present and future” all around the land of peaches, Sept 16-23. Call 404-656-3553 for details . . . The San Francisco Blues Festival, sponsored by Budweiser, will bring Son seals, James Cotton, Little Milton and others to the Bay City’s Fort Mason Green, Sept 8-9 . . . Peter Levinson Communications Inc. has moved; it is now at 19 W. 34th St., New York, NY 10001 (phone — 212-244-3535) . . . Cy Leslie, chairman, president and chief executive officer of the MGM/UI Home Entertainment Group, will be speaking to the NAI/B’Rith Music and Performing arts unit at the Sutton Place Synagogue, 225 E. 51st St., Sept. 10 . . . The New York Public Library’s Performing Arts Research Center at Lincoln Center will offer increased hours to performing arts researchers, thanks to the NEA and an anonymous donor. The new hours are 10-6, Mon. & Thurs., 12-6, Tues., Wed. & Fri., and 10-6, Sat. . . . The Kutztown Connection, a three-day music festival at NYU’s Symphony Space, Sept. 28 & 29, will feature Robert Ashley, Peter Gordon, John Cage, Meredith Monk and many other makers of “new music” in a benefit for the New Arts Program of Kutztown, PA (212-984-5400 for details) . . .
At The 1st Annual MTV Video Music Awards, everyone's a winner!

On Friday, September 14, join co-hosts Bette Midler and Dan Aykroyd on stage live at Radio City Music Hall for the definitive awards show in the exploding world of video music—done only the way MTV can do it!

Brought to you by MTV: Music Television and Ohlmeyer Communication Companies in association with Radio City Music Hall Television.

Look Who's Coming!


Best Video of the Year
The Cars  "You Might Think"
Herbie Hancock  "Rockit"
Michael Jackson  "Thriller"
Cyndi Lauper  "Girls Just Want To Have Fun"
The Police  "Every Breath You Take"

Best Male Video
David Bowie  "China Girl"
Herbie Hancock  "Rockit"
Michael Jackson  "Thriller"
Billy Joel  "Uptown Girl"
Lionel Richie  "All Night Long"

Best Female Video
Pat Benatar  "Love is a Battlefield"
Cyndi Lauper  "Girls Just Want To Have Fun"
Cyndi Lauper  "Time After Time"
Bette Midler  "Beast of Burden"
Donna Summer  "She Works Hard For The Money"

Best Concept Video
The Cars  "You Might Think"
Herbie Hancock  "Rockit"
Michael Jackson  "Thriller"
Cyndi Lauper  "Girls Just Want To Have Fun"
The Rolling Stones  "Undercover of The Night"

Best Group Video
Mickey Lifts  "Heart of Rock 'n Roll"
The Police  "Every Breath You Take"
ZZ Top  "Lizard"
ZZ Top  "Sharp Dressed Men"

Best Stage Performance in a Video
David Bowie  "Modern Love"
Duran Duran  "The Reflex"
Bette Midler  "Beast of Burden"
The Pretenders  "Middle Of The Road"
Van Halen  "Jump"

Best New Artist
The Eurythmics  "Sweet Dreams (Are Made of This)"
Cyndi Lauper  "Girls Just Want To Have Fun"
Cyndi Lauper  "Time After Time"
Modestly  "Blame/Slumber"
Wang Chung  "Dance Hall Days"

Best Overall Performance in a Video
David Bowie  "China Girl"
Michael Jackson  "Thriller"
Cyndi Lauper  "Girls Just Want To Have Fun"
The Police  "Every Breath You Take"
Van Halen  "Jump"

Best Special Effects in a Video
The Cars  "You Might Think"
Thomas Dolby  "Hyperactive"
Herbie Hancock  "Rockit"
Billy Idol  "Dancing With Myself"
The Talking Heads  "Burning Down The House"

Best Art Direction in a Video
The Cars  "You Might Think"
Thomas Dolby  "Hyperactive"
Herbie Hancock  "Rockit"
Billy Idol  "Dancing With Myself"
The Police  "Every Breath You Take"
Van Halen  "Jump"

Best Editing in a Video
Duran Duran  "The Reflex"
Herbie Hancock  "Rockit"
Billy Idol  "Eyes Without A Face"
Elton John  "I'm Still Standing"
The Police  "Every Breath You Take"
ZZ Top  "Legs"
ZZ Top  "Sharp Dressed Man"

Best Cinematography in a Video
David Bowie  "China Girl"
Billy Idol  "Eyes Without a Face"
Kiss  "As The World Breaks Loose"
John Cougar Mellencamp  "Authority Song"
The Police  "Every Breath You Take"
The Stray Cats  "Stay & Fight"

Best Choreography
Tom Basil  "Over My Head"
Michael Jackson  "Thriller"
Elton John  "I'm Still Standing"
Barry Manilow  "Bread Of Burtles"
Donna Summer  "She Works Hard For The Money"

Best Direction
The Bangles  "Numbers With Wings"
Tom Hulce  "All Of The Good Ones Are Taken"
Billy Idol  "Dancing With Myself"
Cyndi Lauper  "Time After Time"
Huey Lewis  "It's A Hard Life"
ZZ Top  "Gimmie All Your Lovin'"
ZZ Top  "Sharp Dressed Man"

Most Experimental Video
The Cars  "You Might Think"
Thomas Dolby  "Hyperactive"
Herbie Hancock  "Rockit"
Altar Paranoa Project  "Don't Answer Me"
Neil Young  "Wabash"

Viewer's Choice/Best Video of the Year
The Cars  "You Might Think"
Herbie Hancock  "Rockit"
Michael Jackson  "Thriller"
Cyndi Lauper  "Girls Just Want To Have Fun"
The Police  "Every Breath You Take"

Video Vanguard
To be announced

Look Who's Nominated!

© 1984 MTV Networks Inc.

Friday, September 14
10PM Eastern
9PM Central
8PM Mountain
7PM Pacific
SOUNDRITERS SHOWCASES — The 8th Annual Songwriters Expo will be held at the Pasadena City College on November 13. Los Angeles Songwriters Showcase, the Expo will bring together many publishers, producers and industry executives to help the aspiring songwriters with all facets of the business. The show will feature workshops, clinics, and classes, on songwriting and the selling of songs, and professional publishers will be on hand to critique songs. Also for the songwriter, the L.A. Songwriter’s Showcase will introduce Encore next week which will be an open showcase held at the Club 24 in West Hollywood from 5:30 to 10 pm. All types of acts are welcome, but each act has a 15-minute limit. Prizes will be given and include 1/3 of the gate, the door open at 9 pm. A few of the best nights in Las Vegas or Reno and other valuable gifts. Participants can sign up beginning at 9:30 and will be featured on a first-come-first-served basis. For more info call (213) 462-1382.

Richard James Burgess may be a new face but he’s no stranger to the music business. He combined a varied musical background with a serious education and computer literacy to become a pioneer in the field of electronic music. In collaboration with Dave Simmons, Burgess designed the Simmons SDS Electronic Drumkit which was responsible for much of the sounds heard in electronic music. In the late 70s Burgess emerged as a preeminent producer of what was later dubbed the new wave movement. He produced his first five singles for Spandau Ballet and went on to produce its first two LP’s, for which he was responsible for much of which went gold. Most recently, he completed production work on Adam Ant’s “Strip LP,” America’s upcoming LP, and the current self-titled release by the young R&B group New Edition. The project that commands his full attention at the moment is his debut self-titled EP on Capitol. Burgess has come up with a thoroughly American-influenced pop sound that is a definite breakthrough that is made possible by English production techniques. Quite a blend for a jazz from New Zealand.

Lastfogel Dies

LOS ANGELES — Longtime head of the international William Morris talent agency has died at age 69. Lastfogel started with the agency at age 14 when the talent firm had only four agents and was headed out of a small upstairs office. Lastfogel went on to build the firm into one of the largest and influential in the world handling stars from Elvis Presley to Marilyn Monroe and artists from the recording industry, stage and television.

Giudicessi Named

LOS ANGELES — Michael A. Giudicessi has been named executive vice president and general counsel of the Register and Tribune Syndicate, Inc. He continues as secretary of the Syndicate. In his new position as executive vice president, Giudicessi will have overall responsibility for all departments. He will report to Dennis R. Allen, the Tribune Syndicate president.

SONS OF THE KING OF SOUL SIGN — The Reddings have recently signed with PolyGram Records, their debut LP is due in the full on Polydor/RT 3. Pictured at the signing are: (front row) Otis Redding III, Mark Lockett and Dexter Redding (top row L-R): Harold Childs, senior vice-president, urban contemporary/black music; Jerome Gipper, director, A&R, urban contemporary/black music; Zelm Redding, the group’s business manager; Russell Timmons, president of RT3 Productions; and Ted Green, vice president, legal affairs, PolyGram Records.
STUDIO PROFILE

Los Angeles' Record Plant: Studio For The Present & Future

The reputation of the Record Plant in the recording industry is well known. With gold records clogging the wall space in owner Chris Stone's office, there seems to be no need to question the Los Angeles facility's history. Yet for all of that history, the glory of the Record Plant is in the present and future. With the recent completion of a M- a 70' x 80' scoring room on the Paramount lot - and Stone's foresighted conversion of the studio in all five of the Record Plant's studios, the operation is now more than ever one of the top American four sets to start a project.

Even though the studio is booked months in advance with some of the top names in the recording business, Stone notes that the biggest trend in the Record Plant's clientele has been the amazing increase in scoring for film and television. Stone attributes it all to his studio's business to scoring, way up over last year.

Stone, always a pioneering advocate of digital recording, is now an authorized dealer of Sony's 24-track digital recorder, the only such dealer in the western states. And, without a doubt, digital is the wave of right now. But aside from these advances and the Record Plant's vast list of past and present visitors - Steve Wonder, The Rolling Stones, there is no doubt even the record studio's premier sound director, Rob Rod Stewart, Eagles, CSN & Y, the list goes on... one of the operation's most enduring qualities is its staff and warm atmosphere.

Stone, manager of studio manager Rose Mann, chief engineer Mike Stone and most of the other staff have been with the studio for years. Put together a friendly and adaptable staff with basically state-of-the-art equipment and recording techniques and what do you have? The Record Plant. The Record Plant is located at 8456 West 3rd St. in Los Angeles. (213) 653-0240.

A list of equipment is presented below:

- Dimensions of Studios:
  A: 20' x 20' x 15', with isolation booth; B: 8' x 15' x 20', with isolation booth; C: 50' x 35' x 23', with stage & two isolation booths; M: 70' x 60' x 10'.

- Tape Recorders
  Sony 24 track digital; Studer Mark III 24 track; 3M 79 24 track; 3M 79 24 track; 3M 62 24 track; 3M 64 24 track; Ampex 440-C 4 track; Ampex ATR-102 2 track; Technics RMS/280 cassette decks.

- Mixing Consoles
  Solid State Logic E Series, 48 in x 32 out; Solid State Logic 4000E, 40 in x 32 out w/Record Plant custom; 32 in x 8 out (film submix console); SSL E Series 48 in x 32 out; custom designed consoles; all have automated mixdown and groupers.

- Monitor Amplifiers
  Studer A68, Crown DC 3000, Phase Linear 700B, Harman D250, BGW 750.

- Monitor Speakers
  Westlake TI-1, Altec 604Es with mastering lab crossovers, JBL 4317S, Record Plant custom JBL BM3, Klipsch M1900, Auratone 5Cs; anything available by request; TAD 2 way system available, Yamaha NS10.

- Outboard Equipment
  Any Eventide, UREI, Pultec, EMT, ADR, DBX, Dolby, Allison (inc. Allison 65K computers) units in house; including live chamber, EMT 251 digital echo, EMT 140ST and 240, plus AKG BX-20. Any item on request.

- Microphones
  Neumann, AKG, Shure, Electrovoice, Altex, Sony, Sennheiser, Studer Telefunken, etc. Any item on request.

Willard Alexander Dies

NEW YORK - Willard Alexander, perhaps the top booking agent of the big band era and president of Willard Alexander Inc., which still books such big bands as those led by Buddy Rich, Maynard Ferguson, and the orchestras of Count Basie, Guy Lombardo, Duke Ellington and others, died Aug. 28 in N.Y. in the age of 76. A native of Bloomsburg, PA, Alexander began his career in the early 30s at MGM. He left MGM in 1937 to start a booking agency and founded his own agency in 1947. His clients included the original Benny Goodman Orchestra, the Count Basie Orchestra, the Tommy Dorsey Orchestra and the Stan Kenton Orchestra. The agency bearing his name will continue to function.

U2 TWO - U2 has just re-signed with Island Records, tying them to that label through the 80s. The “Unforgettable Fire” LP should be in the stores at the end of September, with an American tour set to start in December. Pictured here at the Dublin signing are (l-r): Dave Robinson, Island Records UK managing director; Bono and The Edge, U2; Paul McGuinness, U2’s manager; Adam Clayton and Larry Mullen Jr. of U2; Owen Epstein, U2’s Lawyer, and Chris Blackwell, founder of Island Records.

GUITAR, GRAMMIES AND WEIRD AL — What do these three possibly unrelated elements of the music biz have in common? Why, Rick Derringer, of course. The veteran guitar great has his flying fingers in all sorts of pies these days, juggling his own work (“Good Dirty Fun,” his latest album in over a year in release and still selling well) with that of that of superstar of the parody crowd, “ Weird Al” Yankovic, for whom he serves as producer. Overshadowing these efforts for the moment is Derringer’s work on the board of NARAS on behalf of rock guitar.

Since his first number one record (“Hang On Sloopy,” with the McCoys) and his classic rocker, “Rock and Roll Hoochie Koo,” which he wrote, sang and produced, Derringer has been acknowledged one of America’s greatest rock guitarists. He also counts over a dozen production credits, including the first gold LP for Johnny Winter; “Shock Treatment,” Edgar Winter’s first platinum LP; and “Weird Al’s” platinum LP, “Weird Al’s in 3-D” (“Eat It,” “I Lost On Jeopardy,” and “King of Suede”).

Derringer’s own LP, “Good Dirty Fun” spawned a single, “I Play Guitar.” That tune was included on an EP featuring two non-album cuts, “Doo Wah Diddy” and “Tie It Like A Man.” A video of I Play Guitar was produced by Jeff Apple, whose credits include Randy Newman’s, Zapped, “Boys Are Boys,” and The Boys Are, as well as 150 commercials. The video tells the story of a young boy who turns to recording to plug in to his instrument and perform in his bedroom as if on stage. It is interspersed with concert footage of Derringer from his recent tour.

Also out was The Rick Derringer Spectacular by Sony. Originally broadcast live over WNEW-FM radio in New York, the one-hour special features guest stars Carmine Appice, Tim Bogart, Karla DeVito, Southside Johnny and Ted Nugent. The show is outselling Sony’s other videos (after David Bowie’s) and has been released on lascer disc by Pioneer.

And that’s only the beginning. The King Biscuit Radio Syndicate will tape Derringer’s upcoming New York concert at the Ritz for broadcast on the network’s 500th show celebration. Already recorded is a two-hour special for “A Night Out With the Boys” and Other Favorites for Westwood One. And Derringer can be heard on the current Schlitz beer commercial with 38 Special.

As for studio work, Derringer solos on the new Barbra Streisand single “Left In The Dark,” (written and produced by Jim Steinman) and is producing the L.A. band Madam X for Jet Records. In 1983 he was at one point represented by the number one and number two singles: Bonnie Tyler’s smash, “Total Eclipse of the Heart” and Air Supply’s “Making Love Out of Nothing At All.” He also played on Kiss’ “Lick It Up” and Donald Fagen’s “Nightfly.”

1983 was also the year Derringer and Carmine Appice released their first album together, as DNA. Called “Party Tested,” the LP spawned the Doctors of the Universe video and “Rock and Roll Part Two” single. The album garnered rave reviews internationally, most notably in Japan, where Derringer is considered a rock idol of major proportions.

As if this wasn’t enough to keep a rock and roller busy, Derringer has become an author and designer. His own line of Steeltal Musical Products, including the new Steeltal Pedals (designed by B.C. Rich) and the DMarz Derringer Series Signature pick-up were introduced at the NAMM convention last summer and are now in stores. His Rick Derringer’s Secrets book, released last June, features fundamentals of learning to play rock guitar, including Derringer’s own previously guarded methods. Out of 40,000 titles currently being published by the book company (Columbia Pictures Publications), fully one-half of all requests are for the Secrets book. For the top off the non-performing aspects, he has Rick Derringer’s Secrets, a monthly column for Guitar. For the Practicing Musician.

In other studio projects the tireless Derringer has lent his production talents to Japan’s foremost native rock group the Kodo Band. The debut rock and roll album of teen idol Adrian Zmed (Bachelor Party,Grease 2, J.T. Hooker) and actor David Keith (An Officer And A Gentleman, Lords of Discipline) on a rockabilly project. And also in the film music area, no less than four current films featuring Derringer Productions, Where The Boys Are, Bachelor Party, Spitfire (fall, ’84) and Grandview USA.

Perhaps the most impressive of Derringer’s achievements is his membership on the Board of Governors of the National Academy of Recording Arts & Sciences. Through his involvement, he became the coordinator of an academy tribute to guitar legend Les Paul. The tribute resulted in a jam session involving guitar giants Tal Farlow, Peter Frampton and Derringer. Derringer feels the lack of attention paid to rock and roll down through the years is not necessarily the academy’s fault, “NARAS is not an exclusive society,” he says. “Any qualified person in the music business can join. If there’s been a lack of credit paid to rock and roll, there’s also been a lack of involvement on the part of those people.”

(continued on page 37)
### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Weeks</th>
<th>On</th>
<th>B/L</th>
<th>Chart</th>
<th>Weeks</th>
<th>On</th>
<th>B/L</th>
<th>Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 25110-2)</td>
<td>POL</td>
<td>1</td>
<td>IN THE DIGITAL MOOD</td>
<td>THE GLENN MILLER ORCHESTRA (CVP GRFD 9502)</td>
<td>SONY</td>
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<td>2</td>
<td>WHAT'S NEW</td>
<td>LINDA RONSTADT (Asylum 60260-2)</td>
<td>POL</td>
<td>1</td>
<td>HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS</td>
<td>W. MARSALIS, NEW YORK PHIL. ORCH. (1 LIPPS) (CBS Masterworks MK 37446)</td>
<td>SONY</td>
</tr>
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<td>3</td>
<td>THRILLER</td>
<td>MICHAEL JACKSON (Epic CR 38112)</td>
<td>SONY</td>
<td>1</td>
<td>AVALON</td>
<td>ROXY MUSIC (Warner Bros. 23666-2)</td>
<td>POL</td>
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<td>4</td>
<td>SYNCHRONICITY</td>
<td>THE POLICE (A&amp;M CD 3733)</td>
<td>SONY</td>
<td>1</td>
<td>FUTURE SHOCK</td>
<td>HERBIE HANCOCK (Columbia CK 38141)</td>
<td>SONY</td>
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<td>5</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP-46001)</td>
<td>TOEMI/POL</td>
<td>1</td>
<td>DIGITAL DOMAIN</td>
<td>VARIOUS ARTISTS (Elektra 6003-2)</td>
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<td>6</td>
<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia CK 39242)</td>
<td>POL</td>
<td>1</td>
<td>ROCK 'N SOUL PART 1</td>
<td>DARYL HALL, JOHN OATES (RCA PCDI-4898)</td>
<td>DENON</td>
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<tr>
<td>7</td>
<td>90125</td>
<td>THE POLICE (A&amp;M CD 3733)</td>
<td>SONY</td>
<td>1</td>
<td>BRANDENBURG CONCERTOS VOL. 1</td>
<td>ACADEMY OF ST. MARTIN IN THE FIELD (MARRINER) (Phips 400 076-2)</td>
<td>POL</td>
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<td>8</td>
<td>1984</td>
<td>VAN HALEN (Warner Bros. 23985-2)</td>
<td>POL</td>
<td>1</td>
<td>BRANDENBURG CONCERTOS VOL. 2</td>
<td>ACADEMY OF ST. MARTIN IN THE FIELD (MARRINER) (Phips 400 077-2)</td>
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<td>9</td>
<td>HEARTACHE CITY</td>
<td>THE CARS (Elektra 60296-2)</td>
<td>POL</td>
<td>1</td>
<td>WINDHAM HILL SAMPLER VOL. 1</td>
<td>VARIOUS ARTISTS (Windham Hill/AM WD 1015)</td>
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<td>10</td>
<td>ELIMINATOR</td>
<td>Z.Z. TOP (Warner Bros. 23774-2)</td>
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<td>1</td>
<td>CHARIOTS OF FIRE (Soundtrack)</td>
<td>VANGELIS (Polydor 800 000-2)</td>
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<td>11</td>
<td>CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 15039 MD)</td>
<td>SONY</td>
<td>1</td>
<td>BEETHOVEN: SYMPHONY #9</td>
<td>CLEVELAND ORCH. (MAAZEL) (CBS Masterworks MK 38868)</td>
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<td>12</td>
<td>FOOTLOOSE</td>
<td>ORIGIN SOUNDTRACK (Columbia CK 39254)</td>
<td>SONY</td>
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<td>AUTUMN</td>
<td>GEORGE WINSTON (Windham Hill/AM WD 1014)</td>
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<td>13</td>
<td>AN INNOCENT MAN</td>
<td>BILLY JOEL (Columbia CK 39871)</td>
<td>SONY</td>
<td>1</td>
<td>BARBARA STREISAND'S GREATEST HITS VOL. 2</td>
<td>BARBARA STREISAND (Columbia CK 35679)</td>
<td>SONY</td>
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<td>14</td>
<td>MEDdle</td>
<td>PINK FLOYD (Capitol CDP-46034)</td>
<td>TOEMI/POL</td>
<td>1</td>
<td>THE BEST OF THE ALAN PARSONS PROJECT</td>
<td>DENON (Arista ARCD 8193)</td>
<td>DENON</td>
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<tr>
<td>15</td>
<td>STAR TRACKS</td>
<td>CINCINNATI POPS ORCH. (KUNZEL) (Trans CD-5004)</td>
<td>TECHNIC</td>
<td>1</td>
<td>RUMOURS</td>
<td>FLEETWOOD MAC (Warner Bros. 3010-2)</td>
<td>POL</td>
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This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

### Regional Album Analysis

#### NATIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>Region</th>
<th>#1</th>
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<th>#4</th>
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<tr>
<td>NORTHEAST</td>
<td>EDDIE AND THE CRUISERS</td>
<td>THE FIXX</td>
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<td>2</td>
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<tr>
<td>SOUTHEAST</td>
<td>CHICAGO</td>
<td>EDDIE AND THE CRUISERS</td>
<td>3</td>
<td>4</td>
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<tr>
<td>BALTIMORE/WASHINGTON</td>
<td>THE FIXX</td>
<td>1</td>
<td>2</td>
<td></td>
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<tr>
<td>WEST</td>
<td>THE FIXX</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>THE FIXX</td>
<td>1</td>
<td>2</td>
<td></td>
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<tr>
<td>NORTH CENTRAL</td>
<td>EDDIE AND THE CRUISERS</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>DENVER/PHOENIX</td>
<td>THE FIXX</td>
<td>1</td>
<td>2</td>
<td></td>
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<tr>
<td>SOUTH CENTRAL</td>
<td>EDDIE AND THE CRUISERS</td>
<td>1</td>
<td>2</td>
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</tbody>
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Cash Box/September 15, 1984
MUSIC VIDEO REVIEWS

SHE LOVES MY CAR • RONNIE MILSAP • 5:05 • RCA RECORDS • HOGAN ENTERTAINMENT

A highly stylized clip from country recording artist Ronnie Milsap. This video has a full L.A. fashion treatment. Bright colors and various technopopish locations give the video a slick Melrose Avenue look. Milsap is often seen in a blue dress, while the video focuses on the different shades of the Milsap logo. The Milsap logo is carried throughout the video, which is considered one of the most popular videos of the year.

TODAY'S LUCKY DAY • HAROLD MELVIN AND THE BLUE NOTES • 4:24 • PHILLY WORLD RECORDS • WILLIAM L. MISCA PRODUCTIONS

A posh gambling theme is the setting for this clip. The video follows the Harold Melvin and The Blue Notes. Today's Lucky Day shows how the band's sound is created, from the intense guitar riffs to the smooth keyboards. This video is a hit for the band and becomes one of their signature songs.

COULDN'T STAND THE WEATHER • STEVIE RAY VAUGHAN • 4:37 • EPIC RECORDS • DOYLE, DANE & BERNBACH PRODUCTIONS

Blues rocker Stevie Ray Vaughan is seen performing in front of a large crowd. The video captures his intense performance and includes shots of the crowd cheering him on. Vaughan's powerful guitar work and soulful vocals make this a must-watch video for blues fans.

MTV Stock Sale Blocked In 11 States

LOS ANGELES — While the recent Warner Amex offering of 5.125 million shares of MTV stock was successful with avid buyer interest and quick sales, California and 10 other states were left out of the market. Due to an unequal-vote clause, California's Department of Corporations blocked a permit for the sale of MTV stock and as a result individual investors are unable to purchase on trade stock. In the 24-hour cable music video network.

According to the Department of Corporations, the permit was not issued because the MTV stock prospectus separated the common stock sold on the market from the shares held by Warner Amex. This separation of preferred and common stock results in an unequal voting distribution. While stockholders of the common stock made available are entitled to one vote per share of stock, each share of Warner Amex preferred stock is worth nine votes. As a result, Warner Amex retains just over 90 percent voting control in the company while selling off a third of its stock. This unequal voting clause violates Title 10, section 260.140.1 of the California Administrative Code. Warner Amex attorneys were notified by the Corporations Department in late June as to the situation, but they chose not to file the prospectus and withdraw the application for sale.

Currently, California would be a substantial market for the stock as it is home for much of the recording and entertainment industries, but as of this time no change in the stock sale is expected. The MTV Network stock could be sold in California, according to the prospectus, if the parent company would sell the status of all the stock to one vote per share which would then make the stock salable in California. Currently, institutional investors in California are able to buy MTV stock. Sixty percent of the 5.1 million shares has been purchased by large group investors.
Capitol Gears For Teachers

The third single off the LP will be Bob Seger's cut, "Understanding." According to Russo, "I sent the film up to Detroit, the second Bob saw it he left the theatre inspired, sat down and wrote a song. I said to him 'I want you to write a song for the end of the movie that sums it all up.' He did." Zimmerman explained that the label, producer and artist all agreed that "Understanding" should be the third single. "We felt that the song comes in a portion of the movie that after enough consumers have seen it, and then hear it on the radio — they will see that scene in their mind.

Besides a strong point-of-purchase campaign, Capitol's Joe expects widespread radio and video acceptance to be extremely strong promotional vehicles. "We are expecting great acceptance at both the AOR and CHR level," he said. "With something like this we have great RCA NAILS THE NAILS — RCA Records has just signed The Nails, whose "Mood Swing" LP will be released next month. Here, at RCA's offices are (l-r): Gregg Geller, division vice president, a&r; RCA Records, Bruce Harris, RCA's director of a&r; and executive producer of the Nails; Nails members George Kaufman and Steve O'Rourke; Nails' manager Terry Dunn, band member Douglas Guthrie; Mike Omsny, director, marketing, RCA Records and Nails' member David Kaufman. Seated at desk is band member Mark Campbell.

THE TALKING HEADS ON FILM — On or around October 15, Stop Making Sense will debut in major markets all over the country. The Jonathan Demme-directed project represents the first time a Talking Heads concert has ever been captured on film. Shot over three nights at Hollywood's Pantages Theatre, the film brings the band to the big screen in what promises to be one of the most unique and innovative concert films ever shot. Sire has already released the nine-song soundtrack which includes such Talking Heads' standards as "Once in a Lifetime," "Burning Down The House," "Take Me To The River" and the LP's first single, "Once In A Lifetime." Anyone who has ever seen a Talking Heads show, knows it is just another dimension and the Pantages shows proved no exception. The film's director of photography is Jordan Cronenweth known for his work on the film Blade Runner, and the recipient of much critical acclaim from those viewing Stop Making Sense at various film festivals this year. Heads' leader David Byrne conceived the show for the stage, designed the lighting and shares musical re-recording supervision credit. Byrne's stage persona and musical interpretations have always been a point of fascination for Heads' fans (as well as those who aren't fans). According to the film's producer Gary Goetzman, "finally, people can see David Byrne up close, and that's really the thing — he really holds up to the magnifying glass." Goetzman went on to explain how the film was originally conceived, "Jonathan and I had seen the Heads' 'Speaking In Tongues' tour and it just looked like the greatest concert we had ever seen in our lives. It was something that Jonathan felt had to be committed to film in some way or another. He met with David Byrne and he agreed that Jonathan could shoot it. So, the Heads, never renowned for their concern for commercial success, didn't approach the film as a way to further the band's career. 'What's really about for them is that somebody like Jonathan really wanted to shoot it,' Goetzman explained. "There's a great mutual respect between Jonathan and David and it was like, 'let's give it a go and see what happens.'" The soundtrack and film will be supported by a video destined for that precious MTV airplay. However according to Goetzman, "the film can definitely stand on its own." The film production is not only the band's legion of fans but a new generation of Talking Heads fans. If initial reviews are any indicator this one could be big. We'll keep you posted.

STING STAYS BUSY — Besides completing Dune recently, Sting, the charismatic leader of the Police has landed himself several other film and accompanying soundtrack projects. The singer/actor will be starring in and scoring Columbia Pictures' The Bride which co-stars Jennifer Beals. The film is directed by Franco Roddam, produced by Victor DiGe and based upon the Mary Shelley novel Frankenstein. Sting will be co-starring with Meryl Streep, Charles Sance, Sir John Gielgud and Tracey Ullman (yes, that Tracey Ullman) in the film version of David Hare's Plenty. The film will be distributed in 1985 by 20th Century Fox and by Thorn-EMI in all territories outside of the United States and Canada. Thorn possesses all video rights to the film.

COLUMBIA STAYS BUSY — Besides the aforementioned The Bride, Columbia Pictures will be releasing films featuring "feature strong music content" and "will be major soundtrack album releases for worldwide distribution." The films include The Slugger's Wife, Fast Forward, Starman, White Nights and Violets Are Blue. No Small Affair will open on November 9, with the first single (Fiona Flanagan's "Love Makes You Blind") shipping October 1. There were published reports stating that the soundtrack to White Nights would feature such superstars as Bruce Springsteen, Michael Jackson and Billy Joel. While the film studio maintains that negotiations are under way with several artists, no one has yet been confirmed for the project. The film's director, White Nights is Taylor Hackford, who didn't do too badly with his last film music outing Against All Odds.

ARE YOU A NERD? — 20th Century Fox has recently started a campaign designed to find "certain key nerds" for the "Nerd Hall Of Fame." The studios sent out a ballot asking the recipient to fill out their three favorite nerds in the area of politics, sports and entertainment. The official balloting time has already ended and many are anxiously (?) awaiting the final results.

ON THE CHARTS — Soundtracks charting this week include Prince's Purple Rain holding firmly at #1. Followed by Ghostbusters, #13; Eddie And The Cruisers, #23; Breakin', #40; Footloose, #40; Beat Street, #56; Streets Of Fire, #71; The Big Chill, #72; More Songs From Big Chill, #10; Flashdance, #12; Hard To Hold, #125; Against All Odds, #133; Indiana Jones And The Temple Of Doom, #138; Metropolis, #167; Star Trek III: The Search For Spock, #175.

david adelson

Cash Box/September 15, 1984
THE BOYS ARE BACK IN TOWN — WCBS/FM New York reunited the voices that made music history in a special “Rock & Roll Radio Greats” Weekend, Saturday, August 18 and Sunday, August 19. The music for the weekend consisted of 60’s music with some 50’s as well. In addition, each New York “Rock & Roll Radio Great” aired a countdown of the top 15 songs from a specific year in the 60’s. Pictured standing (L-R): Harry Harriss, Joe O’Brien, Ron Lundy, WCBS/FM vice president and general manager Nancy Wolfrom, WCBS/FM program director Joe McCoy, Dan Ingram and Jack Speeder; seated (L-R): Charlie Greer, Dean Anthony, Herb Oscar Anderson, Bruce Murrow and Bob Lewis.

KY Counterfeities Sentenced

NEW YORK — Donnie Ray Dixon of Ewing, KY, one of seven men charged this June in connection with the transportation and distribution of counterfeit and pirated cassette tapes, was found guilty on all charges by a Winston-Salem, NC, federal jury. Dixon received a three-year prison term and a $10,000 fine along with five-year suspended sentence and five years probation. Over 2,300 counterfeit tapes were seized at Dixon’s home on August 4.

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—Michael L. Eskridge, President, NBC Radio

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NEW YORK, NEW YORK — Radio listening in the greater New York market increased in the Spring 1984 Arbitron survey, according to the NYMRAD Buyer/Planner analysis of the market which has been mailed to agency and client executives. While Monday-Friday mornings (in time (6 a.m. - 10 a.m.) maintains by reaching an average of 27.7 percent of all area residents 12+ during an average quarter hour, Saturday daytime (10 a.m. - 3 p.m.) has risen to first place among all airparts. This is the first time that Saturday daytime has dominated listening in all three markets (New York, Nassau/Suffolk and Bridgeport). In addition, to attracting an average of 27.9 percent of all residents 12+ in the New York market, this single 5-hour period reaches more than 50 percent of all people in the area. Cumulative radio ratings increased to 37.7 percent in New York and Nassau/Suffolk to 57.4 percent. Among the other factors that are tabulated and displayed in the new issue of the Buyer/Planner Guide, is data on the time people spend listening to the Radio. Monday-Friday New York leads with three hours, 53 minutes an average day, Nassau/Suffolk is second with three hours, 43 minutes. Bridgeport is third with three hours, 35 minutes. “These results are one more substantiation of the tremendous power and appeal of Radio in this market,” said Maurice Webster, Execu-

DYLANTONDYLANTON — The Westwood One Radio Network has conducted the first in-depth interview for national radio with Bob Dylan. The special, scheduled to air the weekend of November 17, is a three-hour music and interview special. Performance record as New York — and — Webster added.

THE WORD FROM BLAIR — Blair Radio’s Business Opportunities analysis for 1984 shows that the 25-49 demographic has continued to increase in importance. During 1983, more than one out of every three opportunities were for this popular demographic. The 18-49 demo ranked second, showing a loss of 1.5 points. The 18-34 demo was down as well, by nearly two points. These data are tabulated from Blair Radio’s Business Opportunity reports and take into consideration the number of markets requested by an advertiser and the number of weeks which the campaign is scheduled to run. In this technique the company attempts to take into consideration the approximate amount of dollar volume that each demographic represents. In this calculation if an advertiser requests 10 markets for men 25-54 and the campaign is to run 10 weeks, this is counted as 100 opportunities for the demographic. Here are the results of the opportunity counts.

1. The 25-54 demo continued as the leader showing a 2.9 point over 1983. This demo represented over 37 percent of the opportunities. 2. The 18-49 demo continues to rank second but lost 1.5 points. 3. The 18-34 group showed a decrease over last year, down 1.9 points, representing 14 percent of the opportunities. 4. The 25-49 group showed an increase of 1.7 points over last year, representing 10.5 percent of our opportunities.

Other opportunities remained flat, representing 4.5 percent of the opportunities and ranking seventh.

7. Youth opportunities are down 3.6 points over last year, making up 22.3 percent of the opportunities. Youth demos include teens, 12-24, 12-24, 18-24 and 18-34.

AT THE CONVENTION — The Intercoastal Broadcasting Convention, which features comedian Jon Roger, will have an opportunity to talk directly with Rivers at the luncheon on Friday.

G70 KNOWS WHO’S BOSS — From August 29 through September 10, Bruce Springsteen’s four concerts (August 25, 26, 27 and 29) in Washington with a number of “Bruce” promotions.

Q107 KNOWS WHO’S BOSS — From August 26 through 29, Bruce Springsteen’s four concerts (August 25, 26, 27 and 29) in Washington with a number of “Bruce” promotions.

The 25-29 group showed an increase of 1.7 points over last year, representing 10.5 percent of our opportunities.

The 18-24 demo continues to rank fifth and was up slightly.

6. Teen opportunities remained flat, representing 4.5 percent of the opportunities and ranking seventh.

7. Youth opportunities are down 3.6 points over last year, making up 22.3 percent of the opportunities. Youth demos include teens, 12-24, 12-24, 18-24 and 18-34.

KDAY AND MDA — AM stereo KDAY Los Angeles’ air personality Greg Mack,营销Dystrophy poster child Steve Jones and Jamie Warner-MDA’s program coordinator were at “World On Wheels” in support of MDA’s Skate Party where over $4,000 was raised to benefit the MDA. Special guests were MCA’s recording artist “New Edition.”

KDAY TO THE RESCUE — When David Gunn pulled into a Barstow, California service station to fill up the gas tank of the family camper his two sons, ages 7 and 12, were asleep in the back. While dad was pumping gas the boys woke up and went inside the station to play video games. When the boys returned the car was gone and they were stranded. The Barstow police were called and while they were all deciding what should be done the 12-year-old recalled that his father was listening to KRXV Radio. The police called KRXV and passed on the information. Immediately the music program was interrupted with the announcement “David Gunn, your sons are not in the back of the camper, they’re still at the gas station.” Boys and dad were happily reunited.

david adelson

Cashbox/September 15, 1984
SWEPT AWAY — Diana Ross — RCA AFI-5009 — Producer: Diana Ross — Bar Coded

Legend songstress Diana Ross delivers a crisp and rich album full of gems including the hit duet “All Of You” which features Julio Iglesias. The hard-rocking single “Swept Away” shows off a different side of Ross and her tribute to Marvin Gaye “Missing You” is a tender and moving track. Throughout the album Ross proves she is a master of the many peaks in her long and illustrious career. An easy choice for multi-format sales and popularity.

THE WOMAN IN RED — Original Motion Picture Soundtrack — Stevie Wonder & Dionne Warwick — Motown 6108 ML — Producer: Stevie Wonder — List: 9.98 — Bar Coded

While this soundtrack has already delivered one hit with the single “I Just Called To Say I Love You,” the album is full of some very strong material that overshadowes the cut. The duet “It’s You” with Dionne Warwick is especially bright. Wonder sounds great as usual, but the pleasant surprise is Warwick’s familiar but seemingly long-lost silky vocal. Other recommended cuts include the romantic, mesmerizing “Love Light In Flight,” Warwick’s beautiful solo “Moments Aren’t Moments” and the high-powered “Don’t Drive Drunk.” Multi-format winner.


This velvet-smooth title cut from RCA recording artist Kenny Rogers’ new “What About Me” LP features the combined vocal talents of Rogers, Kim Carnes and James Ingram, each delivering his or her own soaring contributions to the tune’s swelling instrumentation. “What About Me” is a rich ballad with a romantic, mesmerizing intro moving “Love Light In Flight,” Warwick’s beautiful solo “Moments Aren’t Moments” and the high-powered “Don’t Drive Drunk.” Multi-format winner.

WILD ANIMAL — Vanity — Motown 6102ML — Producers: Bill Wolfer — List: 8.98 — Bar Coded

Miss Vanity learned her vocal and performance chops with Prince as the leader of Vanity 6 and here she strikes out on her own with a sensual and dance-oriented LP. The first single “Pretty Mess” sets the tone with its light upbeat melody and precocious lyrics, but “Wild Animal” reveals Vanity to be a talented vocalist with a knack for a good turn of phrase. Co-producer Bill Wolfer contributes a huge chunk in the writing, arranging and performance of all the music.

EVERY MAN HAS A WOMAN — Various Artists — Polydor 823 490 1 Y1 — Various Producers — List: 8.98 — Bar Coded

This compilation of Yoko Ono songs done by other artists includes a sensitive reading of the title track by John Lennon which leads off the album and gives it a slightly saddening feeling which is rectified by the range of artists and songs included. Highlights are Roberta Flack’s reggaeified “Goodbye Sadness,” Eddie Money’s hard-rocking “I’m Moving On” and Elvis Costello’s tight and funk-upped “Walking On Thin Ice.” Harry Nilsson contributes three cuts including “Loneliness” and Sean Ono Lennon does an upbeat rap on “It’s Alright.”


The dance-pop legacy of Donna Summer continues on “Cats Without Claws” an album which features the best of Summer’s powerful voice set against beat-heavy funk rock. Highlighted by high-tech sonic textures and flawless musicianship from guitarist Paul Jackson, Jr., producer Michael Omartian and percussionist Paulinho da Costa and others. This album offers a host of possible single choices. “It’s Not The Way,” “Supernatural Love” and the seductive “Eyes” are all strong cuts from this sure winner.

Riff Raff — Dave Edmunds — Columbia FC 39273 — Producers: Dave Edmunds — Jeff Lynne — Bar Coded

Brit guitarist-vocalist Dave Edmunds is one of the most consistent pop-rockers around who truly knows his craft, and “Riff Raff” proves that once again. “Something About You,” shows Edmunds reaching to his roots for a single and it works well with ex-ELO head Jeff Lynne again behind the board. Stronger material is found on the title “Lay a Little Light” and the Rockpicks-harvesting “B.O.S.” which supplies some of Edmunds’ grease-lightning guitar skills. Also of note is the blues-roots rocker “Can’t Get Enough.”

TINA TURNER (Capitol B-5367)

This third single from Tina Turner’s sensational “Private Dancer” LP for Capitol is certain to become its third hit. Turner’s inimitable rough sensassiness is rougher and sassier than ever on this cut, with a gutsiness that illustrates Turner’s uncontested stature as rock’s first lady. “Better Be Good To Me” glides with a menacing beat that rolls and charges with the energized Turner vocal. A certain CHR winner, “Better Be Good To Me” should see chart action to match its strength as a first class rocker.

SHERYL LEE RALPH (New York Music 10A)
In The Evening (3:50) (CBS Songs, F.M. Music/BMI) (T. Lawrence, F. Musker) (Producer: T. Lawrence)

Dreamgirl Sheryl Lee Ralphdebuts with this charging dance tune for the New York Music label. “In The Evening” is the title track from Ralph’s forthcoming LP, one that is representative of the sizzling dance style of this fiery new recording artist. Filled with synthesizer intensity and a forceful chorus, this thumping dancer proves Ralph’s crossover appeal from Broadway to vinyl. “In The Evening” is a sure thing for the dance clubs, packed with chart potential.

ILLUSTRATED MAN (Capitol P-B-5392)
Head Over Heels (3:30) (MCA Music/ASCAP) (Foxman, Burnham, Mason, Dean) (Producer: J. Punter)

This first single for Capitol from London-based Illustrated Man is just one example of the brash pop sound of this new act. “Head Over Heels” is driven by a futurist energy, stiffened by the rapturous percussion of former Gang of Four member (and founder) Hugo Burnham. Lead vocals by Phillip Foxman are filled with an urban intensity, made all the more vital by the lush synthesizer echo of Roger Mason and aided by Robert Dean’s tasteful guitaristry. Fresh for CHR with a full dance sound, “Head Over Heels” illustrates this band’s certain chart popularity.

AMUSEMENT PARK BAND (Atlantic 7-6955)
No (4:35) (Earlock Music, Sweet Bernadette Music/BMI) (P. Richmond) (Producer: D. Wolinski)

“No” is a gentle love ballad from the Amusement Park Band’s “All Points Bulletin” LP for Atlantic. Smooth, melodic harmonies lend stirring backup to the full flight lead vocal while light keyboards and a lifting piano further the romanticism of this soft B/C tune. This is B/C radio playlist fare, glowing with chart-racing appeal. “No” is a hit-oriented ballad that’ll have listeners slow dancing to its tender melodic tones and sat-in-soft tempo.

ALICIA BRIDGES (Second Wave)

Alicia Bridges makes a resounding return to vinyl with this rolling dancer for the Second Wave label. The Bridges vocal style is as forceful as in her disco days, but with a piercing dynamism fresh for 1984. A relentless dance rhythm drives this cut from start to finish, pumped by a hard-line bass and Bridges’ biting lead. Sure to gain solid attention in the clubs, “Under the Cover of Darkness,” has a potent dance appeal that lends itself to CHR listening.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 9/8 Chart</th>
<th>Weeks On 9/15 Chart</th>
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<tbody>
<tr>
<td><strong>1</strong> PURPLE RAIN</td>
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<td><strong>2</strong> SPORTS</td>
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<td><strong>3</strong> PRIVATE DANCER</td>
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<td><strong>4</strong> BORN IN THE U.S.A.</td>
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<td><strong>5</strong> HEARTBREAK CITY</td>
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<td><strong>6</strong> CAN'T SLOW DOWN</td>
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<td><strong>9</strong> SHE'S SO UNUSUAL</td>
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<td><strong>10</strong> NO BRAKES</td>
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<td><strong>11</strong> VICTORY</td>
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<td><strong>12</strong> OUT OF THE CELLAR</td>
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<td><strong>13</strong> GHOSTBUSTERS</td>
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<td><strong>14</strong> BREAK OUT</td>
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<td><strong>15</strong> STAY HUNGRY</td>
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<td><strong>21</strong> THE LAST IN LINE</td>
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<td><strong>24</strong> LIGHTS OUT</td>
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<td><strong>27</strong> MIDNIGHT MADNESS</td>
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<td><strong>28</strong> PHANTOMS</td>
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<td><strong>34</strong> IN THE GLAMOROUS LIFE</td>
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<td><strong>35</strong> REFLECTIONS</td>
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<td><strong>36</strong> BANANARAMA</td>
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<td><strong>38</strong> CAMOUFLAGE</td>
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<td><strong>39</strong> COULDN'T STAND THE WEATHER</td>
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<td><strong>40</strong> FOOLFOOT</td>
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<td><strong>41</strong> TALK SHOW</td>
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<td><strong>43</strong> VOA</td>
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<td><strong>44</strong> FIRST OFFENSE</td>
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<td><strong>45</strong> GOODBYE CRUIEL WORLD</td>
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<td><strong>46</strong> LOVE AT FIRST SIGHT</td>
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<td><strong>47</strong> GO INSANE</td>
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<td><strong>48</strong> LOVE LANGUAGE</td>
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<td><strong>64</strong> SEND ME YOUR LOVE</td>
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<td><strong>65</strong> CITY OF NEW ORLEANS</td>
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<td><strong>66</strong> POINTS ON THE CURVE</td>
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<td><strong>67</strong> L.A. IS MY Lady</td>
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**96 DIFFORD & TILBROOK** | 8.98 | 8.98 |
**97 BEAT STREET** | 8.98 | 8.98 |
**98 ALL FIRED UP** | 8.98 | 8.98 |
**99 STREETS OF FIRE** | 8.98 | 8.98 |
**100 THE BIG CHILL** | 8.98 | 8.98 |
**101 IN ROCK WE TRUST** | 8.98 | 8.98 |
**102 COLOUR BY NUMBERS** | 8.98 | 8.98 |
**103 LEARNING TO CRAWL** | 8.98 | 8.98 |
**104 SHOUT AT THE DEVIL** | 8.98 | 8.98 |
**105 NOW** | 8.98 | 8.98 |
**106 JAM OF REVENGE** | 8.98 | 8.98 |
**107 RECKONING** | 8.98 | 8.98 |
**108 ACCESS ALL AREAS** | 8.98 | 8.98 |
**109 JUST THE WAY YOU LIKE IT** | 8.98 | 8.98 |
**110 ROLL ON** | 8.98 | 8.98 |
**111 BODY AND SOUL** | 8.98 | 8.98 |
**112 MIRROR MOVES** | 8.98 | 8.98 |
**113 OUTRAGEOUS** | 8.98 | 8.98 |
**114 YOU, ME AND HE** | 8.98 | 8.98 |
**115 THE SAGA CONTINUES** | 8.98 | 8.98 |
**116 BUSY BODY** | 8.98 | 8.98 |
**117 WHAT'S NEW** | 8.98 | 8.98 |
**118 BE MY LOVER** | 8.98 | 8.98 |
**119 JULIO IGLESIAS** | 8.98 | 8.98 |
**120 NO PARKING ON THE DANCE FLOOR** | 8.98 | 8.98 |
**121 LET'S HEAR IT FOR THE BOY** | 8.98 | 8.98 |
**122 GRACE UNDER PRESSURE** | 8.98 | 8.98 |
**123 LET THE MUSIC PLAY** | 8.98 | 8.98 |
**124 SOUND-SYSTEM** | 8.98 | 8.98 |
**125 KEEP YOUR HANDS OFF MY POWER SUPPLY** | 8.98 | 8.98 |
**126 REWIND** | 8.98 | 8.98 |
**127 MAJOR MOVES** | 8.98 | 8.98 |
**128 VOICE OF AMERICA** | 8.98 | 8.98 |
Turner To Begin New Network

We get the idea, we'll be willing to offer some sort of compensation.

As to the programming, Sassa says it will be broad, with the non-CHR format items, that are popular in the broadcast day, not programmed as a block.

"What we'll do is, we'll skew towards the different day points available," said Sassa. "So during the daytime we'll have programs geared towards women, knocking out some of the hard rock stuff. Three to eight, we'll gear it more toward kids, prime time make it real mass appeal and eleven to six in the morning get really experimental."

They also intend to use WBTS's 48-channel stereo truck for live stereo feeds. Both MTV and MVN may be getting some unexpected competition from local stations. Many local UHF stations are taking a look at home video music videos by starting their own video music operations, many of which have run for 24 hours a day and mix in local artists, and other forms of local programming. Such stations as WLXI in Greensboro, N.C., KSMS in Sanger, Calif., and KFLR in Las Vegas are already broadcasting, with dozens more expected to follow suit by the end of the year.

MTV vice president about the inroads others are trying to make on its music video territory.

Enthusiasm Follows 1984 VSDA

(continued from page 5)

are now getting competition from among themselves," said Collier, "flying for the relatively small number of retail outlets in the business." Collier cited the example of Sound Video, whose entire sales range from each of their seven regional offices was in attendance. Retailer participation was also at a much higher level than last year's, according to the industry people we spoke to.

There were also, as one could guess, more being spoken attending the Las Vegas convention than ever before. The reasons for this vary from the obvious abundant growth in the video software industry over the last year, to a situation PAVR's Bean described as a "gold rush mentality."

"There is a gold rush mentality to say that anyone and his brother can make it as a studio head," Bean felt that this attitude may prove that many of the so-called little guys might not make it in the long run.

A surprising lack, however, was noted in the representation of music video at the convention. "I don't think anyone has done particular well with it," commented Barry Collier, "it's far from a money maker, with few exceptions -- Michael Jackson and Duran Duran being two.

"Though music video was less than a major facet of either the exhibition halls or the seminars, awards were given to Vestron Video for its Michael Jackson video cassette at the awards banquet which brought the three day convention to a close.

Aside from minor difficulties arising from the excessive numbers in attendance, the 1984 VSDA proved to be a great "launch," in the words of David Bean, one that will likely spawn an even larger response to next year's convention in Washington D.C.

Mancini

(continued from page 5)

The Pavarotti album is doing quite well and the Italian tenor is on tour doing a sizable portion of the album before pawning house. Mancini and his wife are also highly visible, or rather very much in the air with themes to Remington Steele, Ripley's Believe It Or Not, Hotel and Newhart going into their third season and with his many live shows which conduct around the country. One project, the music to the Broadway version of Victor/Victoria, is on hold while director and colleague Blake Edwards is recovering from a serious illness. Mancini won an Oscar in 1993 for his score for the film version. Yet another project, an album with renowned classical flautist James Galway (due out this month) should show another side of Mancini, who always seems to find another new and different way of applying his many formidable musical talents.

Twisted Gold

LOS ANGELES — "Stay Hungry," the current album by Atlantic recording group Twisted Sister, has been certified gold by the RIAA for U.S. sales in excess of 500,000 units according to Atlantic executive vice president House. Mancini and his wife are also noted that the album is rapidly nearing the platinum mark.

The show was full of surprises, not the least of which was guitar virtuoso and veteran Eagles member Tim Schmit's bewitchingly beautiful "I Can't Tell You Why," which he performed with his inimitably haunting falsetto modulation. Another highlight occurred with the materialization of the "ghost" of Greg "Fingers" Taylor, which appeared stage left in the form of a life-size cardboard cut-out of the famed harmonica master, with whom Buffalo performed one number before the real Fingers — miraculously resurrected, took the crowd's breath away. A third surprise, came in the person of a certain curvy headed female vocalist who entered at the tail end of a rumba line, and who Buffalo made over into a walking microphone to aid him with backup vocals when the dancers had left. The Parrot Heads band provided with this sudden appearance of Deborah McColl, whose long association with the music of Jimmy Buffet as both vocalist and songwriter has earned him the immediate recognition of Buffet fans everywhere. The hall literally shook as McColl joined the band for a resounding rendition of Buffet's island oriented rocker "Volcano."

Aside from Buffet's music, it was the performer's easy banter that really made the night. Buffet engaged his audience with his own brand of good-time, island humor, with plenty of in-jokes for the Parrot Heads. Both the banter and the musical formality that is apparent in Buffet's show comes from years of the kind of crowd pleasing that Buffet has maintained since his pre-"Magardillaville" days, and which continues on this latest summer tour.

The Lyres

CLUB LINGERIE, LOS ANGELES - When the opening night for New Orleans' favorite disco L.A. was greeted with hesitant enthusiasm as the band's debut Ace Of Hearts album was released on July 4th, yet virtually no one in the audience had seen the band live. Jeff "Monoman" Conolly was best known through his work with the DMZ's, yet this show dispelled any questions about the group's live show. Conolly and The Lyres took the stage and proceeded to bring the crowd to the dance floor. They took the trip with heavy, 70s style music.

Playing a Farisla organ with one hand, Connelly's choice of suit was a perfect complement to his look - the other and singing with reckless force. Conolly led the four-piece band through obscure covers like the Humble Beanz "Nobody" as well as modern garage-rock classics like the band's own "Don't Give It Up" from their "Fyre" LP.

In contrast to many of the newest bands to come out of L.A., New York, and other parts of America's most creative regions, The Lyres relied simply on the force of the music and not on bizarre clothes or musical extravaganzas. Simple three-minute songs about standard themes such as love loss, the alienation of youth etc., never even bordered on the mundane. This sense of urgency won the crowd over, after about half the set and the band never looked back.

The band's best known track "Help You Ain," earmarked by its tremolo guitar phrase, whipped the crowd up effectively and helped Conolly and the band end the hour-plus set in a flurry of sweat and dance. Returning for a much-desired encore, it was obvious that L.A.'s home crowd had embraced Boston's top local band wholeheartedly. Unfortunately, this show and one a night earlier in San Diego were their only west coast dates, but The Lyres had clearly made an impression that won't be forgotten soon.

Opening was the Southern band White Animals which turned in an energized yet safe set of original and well-chosen covers such as "Those Boots Are Made For Walking" and "Gloria."
Glasner/Nobel Vision Top Singles Chart

By Brenna Davenport-Leigh

NASHVILLE — A veteran country group with a 16-year-old independent record label have taken the top position on this week’s Cash Box country singles chart. Jim Glaser’s “You’re Gettin’ To Me Again” on the Atlanta-based Noble Vision Records is the number one song, marking the first number one record of Glaser’s career.

Glaser commented on the accomplishment, “This is the first number one record I’ve ever been associated with. The Glaser Brothers did not have a number one, and “Woman, Woman” which I was co-writer on, was on Capitol, so this is a very special thing. And I’m so proud that Noble Vision Records did it, being an independent label, I think makes it even more special.”

Noble Vision Records was formed in the summer of 1982 as a partnership between Glaser’s producer Don Tolle and Hal Oven. The label’s first release for Glaser, “When You’re Not A Lad,” may be achieved by topping the Top 20 of the Cash Box singles chart with a run of 19 weeks, and the title tune from Glaser’s “The Man In The Mirror” LP was one of the three singles from an independent label to become a Top 10 hit in 1983.

It has not been a frequent achievement for an independent label, without a record label, to have a record go to number one position on the country charts. In 1976 the Kendalls “It Don’t Feel Like Sippin’ To Me” on Ovation Records was a number one hit and in 1977 their “Hush My Baby’s A Slee” also on Ovation, was one of the Top Ten. Red Sovine’s “Teddy Bear” on Starday Records took the top position Don Tolle. “It’s not everyday that an independent label comes along and has a number one record. I think this just kicks the doors wide open and restores the perspective of this industry that this is still a business where anything can happen. In this case you have a new artist breaking and a new record label breaking simultaneously.”

As fate would have it, it happened the day of our second anniversary.”

“You’re Gettin’ To Me Again” was the fifth single from “The Man In The Mirror” LP, Noble Vision’s first album release with Glaser and plans are to release a sixth single. Glaser and Tolle are currently in the studio working on their second LP together, due for early 1984.

Glaser said of the success of the independent label, “I think for independent artists to be able to get to number one is really healthy. It’s good health’s competition for the majors and for an independent label to be able to get number one shows the radio stations out there who might not have been playing independent artists that now might be looking more positive at the product put out by independents.”

Marlboro Announces Fall Tour Lineup

NASHVILLE — The 1984 Fall Tour by Marlboro Country Music will begin in Denver, CO on Oct. 19 with some of country music’s top acts scheduled, including Barbara Mandrell, Ronnie Milsap, Merle Haggard, Rickys Sparks and Legs Greene.

Marlboro Country Music Tour of which Marlboro began its sponsorship in 1983, has a 10-city schedule with stops in Kansas City, MO; Cleveland and Columbus, OH; Oklahoma City and Tulsa, OK; Anchorage, CA; Chicago, IL; Detroit, MI; and Louisville, KY.

Three “16”x 20” video screens will be used to project the live performances, with four roaming cameramen to get closeups of the performers, wide-angle shots of the entire stage and panoramic views of the audience. Elaborate backdrops and matching sets changes and special lighting will also be used to create a theater-like atmosphere and special effects.

An important feature of the concerts will be the Marlboro Country Music Talent Roundup which will be held prior to each concert, giving local artists a chance to win the opening act and a chance at an American Country Music Hall of Fame induction. Interested performers and groups who are not affiliated with a major recording label may submit an entry form and cassette tape of their work to Marlboro Country Talent Roundup, P.O. Box 59388, Grand Central Station, New York, NY 10017. Entertainment Services Group Ltd. will handle preliminary judging by selecting the local acts tapes submitted.

Stars in the Cast

Rickys Sparks (Epic 39347) 145 weeks

Don’t Mean To Be Gone

You’re A Little Love

Country Music Association

DANCE EVERYDAY — A release party was held for Karen Taylor-Good’s latest single, “We Just Gotta Dance,” on Mresa Records. Pictured (l-r) are: Benny Ray, Music Country Radio Network; Dave Schuder, United Talent; Taylor-Good; Taylor Sparks, manager; and Gregg Perry, Taylor-Good’s producer.


COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. GOD WON'T GET YOU — Dolly Parton — RCA — 24 Adds
2. CHANCE OF LOVIN' YOU — Earl Thomas Conley — RCA — 24 Adds

MOST ACTIVE COUNTRY SINGLES
1. LETS CHASE EACH OTHER AROUND THE ROOM — Merle Hagard — Epic — 73 Reports
2. I DON'T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 72 Reports
3. EVERYDAY — The Oak Ridge Boys — MCA — 71 Reports
4. IF YOU'RE GONNA PLAY IN TEXAS — Alabama — RCA — 69 Reports
5. TO ME — Barbara Mandrell & Lee Greenwood — MCA — 69 Reports
6. GIVE ME JUST ONE MORE CHANCE — Exile — Epic — 68 Reports
7. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 66 Reports
8. CITY OF NEW ORLEANS — Willie Nelson — Columbia — 65 Reports

THE COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — WRGA/Rome has appointed Jim Bottrell the new general manager for the station. WMMG/Newburn has switched formats from rock to country. Johnny West, formerly of WRCF/Jacksonville, is the new operations manager for the station.

THROUGH THE YEARS — KFDJ/Wichita has put together a handsome 20th anniversary souvenir photo album that was recently sold at a celebration for the station. An intensive search was made through the station files for old pictures of station "ranch hands" both past and present, prize winners and country stars and performers that had visited the KFDJ "radio ranch" over the past 20 years. The local Big Brothers/BIG Sisters organization sold the programs at the front gate of the celebration earning proceeds for the group. Station program director John Speer has offered to help any other radio station or media outlet organize their own booklet. Speer can be contacted at KFDJ, Box 1402, Wichita, KS 67201.

KZ COUNTRY NETWORK SOLD — Mack Sanders, owner of the KZ Country Radio Network has sold all six of his radio stations to the New York-based Elf Communications for a reported $12 million plus. The sale is pending Federal Communications Commission approval which is expected 60 days after the close of the sale. All of the stations in the network currently program country and no format changes are anticipated. John A. Lack, former general manager at WCBS/New York, is president and majority stockholder of Elf Communications. Lack also was a vice president with Warner Communications and started both the rock cable channel MTV and Nickelodeon, a children's cable channel. Elf Communications' headquarters will remain in New York but much of the work will be done from the Music Square East offices in Nashville.

WATSON TELLS THE WORLD — Gene Watson talks about his next single, "Got No Reason For Goin' Home" with Judith Massa, music specialist for the Voice Of America, during a recent interview for the radio network.

john lentz

PROGRAMMERS PICKS

Ray Welch WACO/Waco Mama She's Lazy — Pinkard & Bowden — Warner Bros.
Bill Dennis KXIT/Dalhart Don't You Give Up On Love — Steve Wariner — RCA
Dave Nelson WELE/Deland God Won't Get You — Dolly Parton — RCA
Jim Mac Pherson CJET/Smiths Falls Four Walls — Slim Whitman with Byron Whitman — Epic
Dan Jensen WDQX/Decatur Turn Me Loose — Vince Gill — RCA
Dick Denu WCCN/Nellisville It's A Be Together Night — Frazzell & West — Viva
Rick Parrish WTRS/Dunnellon Some Hearts Get All The Breaks — Charly McClain — Epic
Dan Hollander WDXE/Lawrenceburg Don't You Get Up — Dolly Parton — RCA
Wade Jessen KSOP/Salt Lake City When The Wild Life Betrays Me — Jimmy Buffett — MCA
Larry Dean KAKA/Monticello Rocky Top — Terri Gibbs — MCA

SINGLES REVIEWS

OUT OF THE BOX

GEORGE JONES (Epic 34-04609)
She's My Rock (2:27) (Famous/Chappell — ASCAP) (S.K.Dobbs) (Producer: Billy Sherrill)
"She's My Rock" is the first single release from the forthcoming "Ladies Choice" LP, and it is Jones' only solo performance on the album, done as a tribute to his wife. The tune takes on an upbeat, gospel-like flavor with Jones using his ever-expressive and wide-ranging vocals to bid his steadfastness.

GAIL DAVIES (RCA PB-13912)
Jagged Edge Of A Broken Heart (4:15) (BlackNote-ASCAP/Greaser — BMI) (W.Igleheart, M.Joyce) (Producer: Gail Davies, Leland Sklar)

MARK GRAY (Columbia 38-04610)

WAYLON JENNINGS (RCA PB-13908)
America (3:43) (Lowery/Legibus/Captain Crystal — BMI) (S.Johns) (Producer: Jerry Bridges, Gary Scruggs)

THE BELLAMY BROTHERS (MCA-52446)
World's Greatest Lover (4:20) (Bellamy Brothers — ASCAP) (D.Bellamy) (Producer: David and Howard Bellamy, Steve Klein)

THE EVERLY BROTHERS (Mercury 880 213-7)
On The Wings Of A Nightingale (2:34) (MPL Communications — ASCAP) (P.McCartney) (Producer: Dave Edmunds)

STALKER & BERG (Viva 7-29176)
Heaven In My Heart (5:15) (Peso-BMI/April/New And Used — ASCAP) (S.Dortf/P.McCann) (Producer: Steve Dortf)

TERRI GIBBS (MCA-52440)
Rocky Top (2:27) (House of Bryant — BMI) (B.Bryant, F.Bryant) (Producer: Ed Penney)

MARGO SMITH (Bermuda Dunes S 103)
The Thin Ragged Edge (3:35) (Galleon/Winston — ASCAP) (L.Burton) (Producer: George Motola)

IMAGES (Spin It SIR 3058-1)
Mississippi Moonlight (3:56) (Reflex — BMI) (M.Rone) (Producer: Images)

NEW AND DEVELOPING

SAWYER BROWN (Capitol P-5-5403)
Leona (3:02) (Royalhaven/G.I.D. — BMI/ASCAP) (B.Shore,D.Wills) (Producer: Randy Scruggs)
Sawyer Brown was the winner of the national-ly televised Star Search and its debut single release from Capitol/Curb will refresh the reasons why. "Leona" is an up-tempo country rocker which will repackage the band's energetic delivery and the soulful, distinctive vocals of lead singer Mark Miller. Should be another solid start for the new group.

ALBUM REVIEWS

"Natural Dream" is full of all the good, and sometimes sad, songs we've come to expect from the storyteller. "P.S. I Love You," the second single release from the LP, is climbing the Capitol/Curb chart at 54 bullet. Its lyrics sing the lives of everyday people and common situations and his easy-paced delivery adds to the credibility of the tunes. The moving "Before Jesse Died" and two rollicking, witty numbers "Brand New Bartender" and "I Only Think About You When I'm Drunk" show Hall at his best.

Cash Box/September 15, 1984

If Ken Dorr had understudied as a trumpeter — and he was — he was certainly underacted as a composer. Trumpeter Dorr (no Dor, but who is?) has assembled a first-rate band of Dor hammates (Jim Heath, Ron Carter, Cedar Washington, among reggato) for opening workout of six Dor ham melodies, such as the hair-raising “The Fox” and the lovely “Excagadine.”


Matsui is an organizer of popping fusion dates. Here he has organized a bright and shiny date around guitarist Carlos Rios. The Earth, Wind & Fire horn section gives a number of the tracks a big band feel; there’s a troika of pop vocalists (Bill Champlin, Jennifer Warnes, René Scott) for some zip and fine work by Rios, Abe Laboriel, Subramanian and other west coast voices.

KULTRUM — Dino Saluzzi — ECM 1251; dist. by PolyGram Special Imports — Producer: Manfred Eicher — List: 9.98

The bandoneon is an Argentine squeaky box and Dino Saluzzi squeezes the hell out of it. This is a delightful LP — Saluzzi adds vocal and percussive effects, but it’s his folksy melodies and the millivolume sound of the bandoneon that carries the day; proving that Brazil isn’t only the South American country with beautiful contemporary music to offer and that you don’t necessarily need to play to the tango.

Fifth Season Of ‘Piano Jazz’ Slated

NEW YORK — Marian Mopartland’s Piano Jazz, the Peabody Award-winning radio series, will return for its fifth season on National Public Radio, Oct. 6. The series, which is produced by the South Carolina Educational Radio Network and sponsored by Exxon, will feature Mopartland interviewing and playing piano with guests such as Joyce Collins, Art Hodes, Richard Rodney Bennett, George Wein, Claro Fraser, Roger Williams, Joanne Grauer, Peter Nero, Steve Kuhn, Makoto Ozonomo Dardanelle and James Williams; check local listings for times and dates.

ON JAZZ

THAT TODDLIN’ BAND — The Cubs may not have won a pennant since the days of Uncle Millie, and the City Council meetings may still resemble bargaining time at the Marrakech souks, but the Art Ensemble Of Chicago keeps rolling along. On September 12, that venerable band of eccentrics will open its “Third Decade Tour” in Minneapolis. Although the arithmetic is questionable (it seems to have formed, without drums, in 1967), the Art Ensemble of Chicago has still retained intact, long enough for some kind of continuity, and they’re doing it themselves. With flags a-waving (literally), with confetti a-flying (literally) and with all sorts of “Great Black Music Ancient to the Future” a-blaring (literally), the Art Ensemble of Chicago will be bringing its hundred of instruments (literally) to many corners of the United States. One thing is certain — no two concerts will sound alike, nothing predictable will happen, and more varieties of music will be heard from the five giants than can be heard by spinning the FM dial in midtown Manhattan (perhaps not literally).

The Art Ensemble of Chicago consists of Lester Bowie on trumpet (and percussion), Roscoe Mitchell and Joseph Jarman on reeds (and percussion), Malachi Favors Maghust on bass (and percussion), and Fazamoudou Don on percussion. The first four got together some 17 years ago, an outgrowth of the AACM (Association for the Advancement of Creative Musicians), and made their first recordings for Nessa in 1969. All four men were distinctive individuals, but they found a way of melding that brought out the best in each of them yet kept a “group” sound. They also found a way of experimenting without losing the varied styles of music that went into their project. The Art Ensemble of Chicago frequently sounded like Ornette Coleman meets Motown, not a bad sound at all.

When the dog days settled in — when the Woodstock Generation was turning jazz musicians into taxi drivers and deli men — the Art Ensemble packed up and moved to Paris, where the experimental music of black Americans always found a sympathetic ear. There they found Don Moye and the present Art Ensemble of Chicago was formed.

Several things are notable about the Art Ensemble of Chicago. First of all, far from getting old, it’s growing more popular with every year. Second, one can look at the group and see each face, another element to what it does — adding some reggae here, some theatrics there. Part of this is due to the pursuit of solo careers. Bowie, for example, leads at least three bands outside of the AEC — a standard horn-and-rhythm ensemble, the Rool To The Source band (which resembles an avant-garde gospel revival), and the Brass Fantacy (which resembles an avant-garde New Orleans marching band); he also does the odd solo trumpet concert. Jarman has a large-scale jazz/theological show called “The Improviser,” and he performs it; he also has a “normal” band and does solo gigs here and there. Mitchell is part of Space, an experimental trio with Gerald Oshta and Tom Buckner and records solo and with a quintet. Favors’s area of expertise are also active outside of the AEC — their own groups and as sidemen (the latter having just participated in a four-drum project with Kenny Clarke, Milford Graves and Andrew Cyrille).

Another thing that makes this band unique is its ability to bring other elements into its performances and strike the right balance between parody and pomposity. It makes you laugh and keeps you on your toes. Bandmembers wear costumes and face paint, use toys and other paraphenalia, chant and paint poetry, yet they never let the music suffer. Oh sure, they do sometimes disappear into a self-serving haze, when they do one of their endless percussion bits, but usually they follow it up with something stomping and dirty.

And, finally, they’re not afraid of anything. They’re not afraid to play a blues or an out-and-out reggae or “Hello Dolly.” They’re not afraid of being pigeonholed or什么都当的。Their self-confidence is reflected in everything they do. They comprise, in every way, a great band.

The “Third Decade Tour” will land in Minneapolis (First Avenue, 9/12), Madison, WI (Wisconsin Union Theatre, 9/14), Grinnell, IA (Grinnell College), 9/15, Detroit (Detroit Institute of Art, 9/19), Cambridge, MA (Jonathan Swift’s, 9/20), Philadelphia (Afro-American Historical & Cultural Museum, 9/21), NYC (Irving Plaza, 9/22), Charlotteville, VA (U. of Virginia, 9/23), Washington, DC (Wax Museum, 9/24), Houston (Longdale Art Annex, 9/28), Albuquerque (Kimo Theatre 9/30), Boise (Montana Center for the Performing Arts, 10/2), Davis, CA (UC at Davis, 10/4), San Francisco (Wolfgang’s, 10/5), Bellingham, WA (Western University, 10/7), Seattle (Rainbow Club, 10/8/9), LaJolla, CA (LaJolla Museum of Contemporary Arts, 10/12), and LA (Howard-Palestine, 10/13), with yet other dates to be announced. They also have a new ECM album due later this year.


Ice Jesse
THE RHYTHM SECTION

YOUR OAK, GET SET, SING! — Carl Lewis came by Cash Box for an interview the other day, but he wouldn't say if he was going to sign up. It remained for me to contact Lewis' record label (yes, of course, record label. You didn't think the fleet-footed flat-top was just going to sell shoes and gaze at his medals from now on, did you?) to see how things were going. Lewis' label is San Francisco's Megatone Records, a company of which he is an impresario and an artist.

Preston, Sylvester, Sarah Dash, Kenny James, Scherrie Payne and Jeanie Tracy. Two of Megatone's 12-inchers, Lewis' "Goin' For The Gold," and Tracy's "Sing Your Own Song" (both Electric City), and in "Road Runner," a four-year-old and homing in on some pleasant surprises. Carl Lewis, as you might expect, is not quite ready for a duet with Stevie Wonder in the voice department. At 200-200-not as high a story. Lewis' voice has that funky nasal quality common to untrained singers, sort of a cross between the Band's Levon Helm and Kermit the Frog, if you can imagine such a thing. But Lewis' voice matters not a bit (naturally, it is a unique sound and not as unpleasant as the above suggests) because the entire production is supervised by Narada Michael Walden, and that means quality funk. Walden also wrote "Goin' For The Gold," and although the song's obvious work of art meant to capitalize on the Olympics, it's a tune that deserves airflow. Why this tune wasn't picked up for use during the games insinuates it's not the "official" drivel that was I'll never know. What is worse, Megatone Records reports that the record is languishing on a radio station shelves because the initial hype promised goldmine, the new 12-inch, "Rock The Box." The company also has high hopes for Billy Preston's new single, "If You Let Me Love You" from the keyboard wizard's "On The Air." Judging by the future promise of the new single, "Rock The Box," the label is looking for a pressing and distribution deal with a major. Meanwhile, says Megatone's national promotion director Debra Domes Mavis, DJs are reluctant to spin a disc you can't get into. Megatone's in a real bind, because, "Goin' For The Gold" is far more than a novelty record by this year's superstar. It ain't a Joe Namath movie or a Roy Rogers hanger. It's a hit! And if you don't believe Carl Lewis' record is a hit, you'd still do well to check Megatone's Jacky Jones and her new 12-inch, "Sing Your Own Song," it's a serious funk shuffle (a la "Murphy's Law," "Master Blaster") that will have you movin' your feet in. Tracy is a former member of Sylvester's back-up crew Two Tone of Funk and soul, who sings like 10 tons of fun on this cut. The lip, " Ain't No Fun," is a standard disco blowout that is getting solid play in clubs, but the A-side has crossover written all over it. "Sing Your Own Song" is one of the best new tunes by any name available.

The people at Megatone clearly have an ear not only for trendy music, but good music as well. The three-year-old Bay Area company is successfully tapping into the rich local market that exploded during the disco days with acts like Sylvester ("Dancin' (Disco Heat)"), Sylvester himself as MC, Megatone's national promotion goldenmine, the new 12-inch, "Rock The Box." The company also has high hopes for Billy Preston's new single, "If You Let Me Love You" from the keyboard wizard's "On The Air." Judging by the future promise of the new single, "Rock The Box," the label is looking for a pressing and distribution deal with a major. Meanwhile, says Megatone's national promotion director Debra Domes Mavis, DJs are reluctant to spin a disc you can't get into. Megatone's in a real bind, because, "Goin' For The Gold" is far more than a novelty record by this year's superstar. It ain't a Joe Namath movie or a Roy Rogers hanger. It's a hit! And if you don't believe Carl Lewis' record is a hit, you'd still do well to check Megatone's Jacky Jones and her new 12-inch, "Sing Your Own Song," it's a serious funk shuffle (a la "Murphy's Law," "Master Blaster") that will have you movin' your feet in. Tracy is a former member of Sylvester's back-up crew Two Tone of Funk and soul, who sings like 10 tons of fun on this cut. The lip, " Ain't No Fun," is a standard disco blowout that is getting solid play in clubs, but the A-side has crossover written all over it. "Sing Your Own Song" is one of the best new tunes by any name available.

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Embassy Signs Pact With Japanese Firms

LOS ANGELES — Embassy Home Entertainment has entered into a multi-million dollar agreement with Kyoto, Inc., Victor Company of Japan, Ltd. (JVC) and Trans 25 to co-produce and distribute long and short form music videos for the home video, pay and free television markets. This announcement was simultaneously last week in Los Angeles by Andre Blake, chairman and chief executive, Embassy Home Entertainment, and in Japan by Seichiro Niwa, director and general manager, Audio/Video Section, Victor Company of Japan (JVC), Tatsuji Nagaishima, chairman, Kyodo Tokyo and Kiyoshi Tsukamoto, president, Trans 25.

The agreement calls for Embassy and JVC, Kyodo Tokyo and Trans 25 to mutually improve the creative elements, studio, production schedules and marketing plans.
CLASSIFIED AD 36 CENTS PER LINE

CLASSIFIED ADS CLOSE TUESDAY

COIN MACHINES

FOR SALE - Dragon's Lair (w/10,000 disc player & 28 conversion games) $500, Grand Theft Auto Digital Control Counter Model FAX (original crate) $879, Crossword Game $295, For Man $85, Cross of Tron (Environmental Cabinet Model) $295, M.A.C.K. 3 8-bit $1195, M.A.C.K. 3 ( upright) $859, Brand new Champion Baseball $295, New 35 gallon Gun Safe $295, 785 Jacks To Open $1495. Call or write NEW ORLEANS NOVELTY CO., 3300 N. Armou Road, Metairie, LA 70020. Tel: (504) 886-3500.

DYNAMO POOL TABLES @46,950.00 each 1/3 deposit & balance C.O.D. I want to buy 22 Crowning Cig. Machines in good condition. Sorry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

O'YEOO KID — "Strange Behaviour" is the name of the RCA debut of Gary O', who is shown here at that label's NYC headquarters between (r-l) Steve Glass, chairman, Radio Active Music; and John Ford, division vice president, RCA Records U.S.A. and Canada. The dog is unidentified.

TEACHERS  

(continued from page 12) 

expectations. We know we'll get a lot of radio exposure and we know we'll get a lot of video exposure." Lee stressed, "Everything has to be in. Radio, video, the print media, and of course the film, our advertising for the record — all must tie in hand and glove to make as many impressions on listeners, viewers and consumers as possible."

Everyone involved in the project is extremely optimistic about the chances of success for both the film and the soundtrack, citing the high quality of both. Both Zimmerman and Lee remarked that any track of the LP could easily stand as a key track of one of the artist's own releases. Aaron Russo concluded, "I don't know if it was hard work, good luck or a combination of both, but I think this is one of those cases where everything in the film is placed exactly the right way.

MICHAELE'S STAR — ABC Talkradio's Michael Jackson received a star on the Hollywood Walk of Fame on August 22. The award is in recognition of Jackson's longevity and contribution to the radio industry.

EAST COASTINGS  

(continued from page 8) 

why Derringer is out promoting NARAS along with his other projects and signing people up. He also reports new and positive changes coming up for the Grammies, including some "Long overdue credit." One of these will be the new reggae category to be initiated at this year's awards ceremonies.

It's a long way from "Hang On Sloopy" to "Eat It," but Rick Derringer has made his energetic way down the rock-'n-roll rockin' all the way. And this music business survivor is an artist who truly deserves the term "guitar hero."

rusty cutchin

WE CAN WORK IT OUT — Columbia recording artist Arnold Schwarzenegger recently made an in-store appearance at the Record Bar in Atlanta to promote his debut album, "Arnold Schwarzenegger's Total Body Workout." Released this summer, the LP features Schwarzenegger's workout program set to music, along with a fully-illustrated four-page instruction booklet.
Taito’s Morarity Responds To Industry Rumors

CHICAGO — “In an effort to react to the realities of the current video game market place,” Paul Morarity, president of Taito America reports, “we are in the process of consolidating our operations. The video game business has no need for the production capacity now available,” he continued. “To think that factories designed to build 300, 500 or 1,000 games per day can be profitable in this market is just unrealistic. At Taito America we believe that you have to adapt to the present market conditions and not live in the past. Taito has always been innovative and a leader in new approaches to the video game business. We intend to maintain that record by positioning ourselves now to take maximum advantage of our strength.”

Taito’s plans call for reduction of staff and facilities to a level that can operate profitably in a much smaller market. The company will make full use of its extensive overseas network to deliver the best possible product to the game operator at the best possible price. A wholly-owned subsidiary of Taito Corporation of Tokyo, Taito America can trace its roots to the largest video game operator in the world. This base of experience in design, manufacture and operation of amusement games has provided a steady stream of successful, money-making games to the trade.

Contrary to many rumors making the rounds recently, Taito is not getting out of the business, according to Morarity. “We have every intention of being around for the long haul in coin games,” noted the Taito president. “We figure that it will be a lot easier to do if we concentrate our efforts on new approaches to amusement games and let others preserve dinosaurs.” When asked about new product plans, Morarity would only convey that there were many new and exciting things in the works for the upcoming season and these would most likely be introduced at the upcoming JAMMA and AMOA trade conventions.

Seeburg Offers Shares

CHICAGO — Seeburg Phonograph Corporation recently announced the offering of 20,000,000 common shares of company stock at a price of $0.025 per share, which may purchased through officers of the company. A preliminary prospectus was circulated in mid-July of this year and, at this time, no broker/dealer arrangement exists to underwrite the offering. The selling price of the common shares was arbitrarily determined by the company, as specified in the prospectus and bears no relationship to the assets, tangible book value or earnings of the company.

Seeburg Phonograph Corporation (incorporated in Dec. of 1983) acquired the Seeburg coin-operated phonograph and vending machine assets from Stern Electronics, Inc. in March of 1984, assuming the sale of accessories and parts for the Seeberg coin-operated phonographs at that time.

The company maintains executive

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industrial NEWS

AROUND THE ROUTE

(digital audio compact disc playing coin-op phonograph)

AGMA meet. The board members of AGMA held a meeting in Chicago on August 28, which was a general update session focusing on current business, various proposed programs, next year's ASI convention, et al. During the summer months the association has been soliciting proposals from public relations and marketing firms, the objective being to develop a program that would help regenerates interest in coin-op games, bring players back to speak, and create a turnaround in the marketplace. In this regard AGMA intends to approach the other major trade organizations for a joint funding effort. The situation between ASI and AOE was also on the agenda, because of recent legal developments. The agreement reached this past June when AGMA proxy Joe Robbins, executive director Glenn Braswell and AOE's Ralph Lally met, called for AGMA's purchase of the AOE show and the retention of Lally and Skybird Publishing (publishers of AOE) as consultants for the ASI '85 seminar program. This past August, however, AGMA received a set of documents prepared by the AOE attorneys, which contained "different terms" from the original agreement and new details that had not previously been discussed, according to AGMA. "We have found Ralph Lally's subsequent proposals to be unacceptable and contrary to our 'handshake' agreement," reports Glenn Braswell. There will no doubt be future negotiations regarding this matter.

While Illinois operators are steadfastly continuing their opposition to video lottery games (ICMOA called a special board meeting on the subject for September 27 in Bloomington, to discuss further strategies) operator concern has diminished slightly, as the test period goes into its second month. It seems initial reports from the field have not been that threatening — however, it is still too soon to tell. There are only a small portion of the 300 machines proposed for the test on location right now and observers report that the initial impact has not been as dramatic as expected. ICMOA's executive veepsee Art Seeds, who has been making personal observations, said he spent about 40 minutes at one location where a video lottery game is installed and, during this time, found that not one of the 15 or more patrons had even "glanced" at the machine, let alone put money into it. (This was during night hours). "The video portion of the machine, which states recent winnings, read all zeroes," he said. The location owner reported that the machine had paid out about $80 to winners over a 21-day period. Examples such as this have brought a lessening of concern on the part of some operators but is not cause to reduce their efforts and ICMOA's campaigning against the machines, according to Seeds. As more and more of the video lottery results are installed the results from these isolated cases could go the reverse, where there'd be heavy player traffic and this would indeed take a toll on operator collections. Cash Box hopes to make further contact, both on the operator and manufacturer level, as we get further into the month, to provide more enlightenment on this issue.

Bally Distributing Corporation Holds Annual Meeting

CHICAGO — Charles Farmer, president of Bally Distributing Corporation, presided over the recent distributing management meeting, or "Team Gathering," which was the theme carried throughout the two-day gathering of the 19 branches. The meeting was held at the Marriott Lincolnshire Resort, just north of Chicago. The agenda focused on the current status of the company at this point of the year, projections for the remainder of 1984 and the outlook for 1985. Among Bally Corporate executives who addressed the assembly were Robert E. Mullane, Jr., chairman of the board, president and chief executive officer; Roger N. Keesee, executive vice president; Donald B. Romano, executive vice president-chief financial officer and treasurer; and William L. Toute, director, Organizational Resources. Their remarks concentrated on Bally's role in the amusement game business and the efforts that must be put forth in the future. The subjects of finance, accounting, new games, computers, parts and vending equipment were addressed during the meeting by the firm's Bill Malloy, Mike Rudowick, John Dee and Bernie Powers. Pictured in the accompanying photos, taken at the meeting and the evening barbecue that followed, are: (photo 1) Donald Romano, executive veepsee, chief financial officer and treasurer; (photo 2) Charles (Chuck) Arnold, president of Bally Northeast, Norwood, Mass.; (photo 3) Roger Keesee, executive veepsee of Bally Mfg. Corp., at the luncheon and (photo 4, l-r) John Margolies (Philadelphia), Sal Debruno (Phoenix) John Lee (Chicago) and Bill Malloy at the barbecue.

Dynamo Hosts $40,000 World Championships In Dallas

CHICAGO — Some 800 to 1,000 table soccer enthusiasts from the U.S., Canada and Europe gathered at the Holiday Inn in Dallas over Labor Day weekend (8/31-9/3) to compete in the 1984 Dynamo $40,000 World Championships of Table Soccer. Professionals, novices and rookies (17 years old and under) competed in separate categories for a share of the $40,000 in cash and trophies during the four-day event. The tournament began Friday evening with the Mixed Doubles competition and a "Draw Your Partner" Doubles event. The "big money" Open Doubles competition, which offered the top prize of $5,000 for first place, began at 1 p.m. Saturday, followed by the "17 and Under" Doubles at 2 p.m. and the Novice Doubles later that evening at 8:30 p.m. The tourney lasted all skill levels began on Sunday and the finals of all events took place on Monday. The tournament also offered Women's Doubles and Singles and many specialty events, such as "Goosey War" and "Four On Four," providing something for everyone, regardless of skill level. A highlight of the weekend was the Pre/Celebrity "Challenge For Charity," presented by Miller High Life and radio station KZEW and benefiting the Variety Club's Children's Charities. Brad Davis of the Dallas Mavericks and other local celebrities paired up with the top pro table soccer players and accepted challenges from the public and other tournament participants. Admission to this event was donated to the Variety Club. Otherwise, there is no general admission charge to the tournament itself throughout the weekend and the public is welcome to attend and compete. (Entry fees for each event vary according to the amount of prize money awarded in that particular category).

Seeburg Offers Shares

(continued from page 28)

offices at 1105 Westwood Avenue in Addison, Illinois. Seeburg president Ed Blankenbecker recently announced the firm's first distributors meeting, to be held in Chicago on October 23-24 and during which the new "Premiere" coin-operated phonograph will be introduced. At this meeting Blankenbecker will also apprise distributors of the company's future plans, including the proposed development of the first digital audio compact disc (CD) playing coin-operated phonograph.

As previously reported in Cash Box (8/18/84 and 8/25/84 issues) the compact disc is recognized as one of the most exciting recording developments in recent years. PolyGram Records reports over $1 million in CD sales for the month of July, a figure far in excess of company projections, and with other record firms following PolyGram's marketing lead, the future prospects of the new technology are unlimited. It is a safe assumption that the compact disc will play a role in the coin-operated phonograph market in the months to come.

CALENDAR

Sept. 14-15; North Carolina Coin Operators Assn.; Adam's Mark; Charlotte, NC; state conv.
Sept. 28-29; Michigan Coin Machine Operators Assn.; Plymouth Hilton Inn; Plymouth, Mt; state conv.
Oct. 3-4; JAMMA; International Convention; Tokyo Ryutsu Center; Tokyo, Japan
Oct. 11-14; NAMA National Convention; Georgia World Congress Center; Atlanta, GA
Oct. 24-27; AMOA International Convention; Chicago Hyatt Regency; Chicago
Nov. 15-17; IAAPA National Convention; Market Hall; Dallas, TX 1985
Jan. 17-19; IMA '85 International Convention; Frankfurt Fairgrounds, Frankfurt, Germany
## MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

### DATA EAST
- Destiny, Non-Video Game (9/83)
- Sega's Battle, Laserdisc (9/83)
- Karate Champ (8/84)
- Tag Team Wrestling (3/84)
- Boomerrang (4/84)
- Cobra Command (6/84)

### TAIOT AMERICA
- Zoo Keeper (4/83)
- Elevator Action (7/83)
- Change Lanes (7/83)
- Ice Cold Beer (11/83)
- Lazer Grand Prix, Laserdisc (11/83)
- The Tin Star (3/84)
- Zerk's Peak (5/84)
- 10-Yard Fight (4/84)

### TECHSTAR
- Spirit Casino, c.t. (12/83)

### WILLAMS
- Sinistar (3/83)
- Sinistar, Cockpit (3/83)
- Bubbles (3/83)
- Bubbles-Mini-Upright (3/83)
- Motorace USA (7/83)
- Blaster (10/83)
- Star Rider, Laserdisc (11/83)
- Turkey Shoot (6/84)

### ZACCARIA/BHUZAC
- Money Money (7/83)
- Jackrabbits (2/84)
- Shooting Gallery (6/84)

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### BALLY/MIDWAY
- Troon (8/83)
- Solar Fox (8/82)
- Blueprint (11/82)

### CENTURI
- Gryuss (5/83)
- Konami/Centuri Circus Charlie (3/84)
- Konami/Centuri Track & Field (11/83)

### NICHIBUTSU USA
- Rug Rats (3/83)
- Crazy Climber '81
- Radical Radial (10/83)
- Skulligan (10/83)
- Glitch (5/84)

### SEGA/GREMLIN
- Star Trek (2/83)
- Star Trek, cockpit (2/83)
- Championship Baseball (6/83)

### SENTE
- Sente Arcade Computer (SAC)
- Snake Pit (12/83)

### SIGMA ENTERPRISES
- Sting II (12/83)

### STERN
- Lost Tomb (2/83)
- Bag Man (2/83)
- Mazer Blazer (3/83)
- Cliff Hanger, Laserdisc (9/83)
- Goal To Go, Laserdisc (1/84)
- Great Guns (1/84)
- Super Bagman (5/84)

### LOWEN-NSM
- Consul Classic
- Lowen-NISM Prestige ES-2
- Lowen-NISM 240-1
- Lowen-NISM Satellite 200

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CASH BOX
SPECIAL
MERCHANDISING
SUPPLEMENT:

FALL
STOCKING
GUIDE

FOR FURTHER INFORMATION ON ADVERTISING PLACEMENT CONTACT:

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On SEPTEMBER 29, 1984 CASH BOX will publish its annual FALL STOCKING GUIDE. This supplement will contain a comprehensive editorial package built around retailers' product information needs. In-depth coverage of these key areas:

- NEW ALBUM AND TAPE RELEASES
- MIDDLE CATALOG UPDATE
- PRERECORDED VIDEOCASSETTES AND DISCS
- RECORD AND VIDEO ACCESSORIES
- BLANK AUDIO AND VIDEO TAPE
- ROCK BOOKS / POSTERS

With record and home entertainment retailers getting ready for the fall selling season, here's your opportunity to reach them in a very special way. Let your advertising message help them make their buying decisions.

ISSUE DATE:
SEPTEMBER 29, 1984

ADVERTISING CLOSING:
SEPTEMBER 17, 1984